AS/A LEVEL ENGLISH LANGUAGE

UNDERSTANDING...

LANGUAGE CHANGE

**AUTHOR: SARA THORNE**

**Language Change**

A useful starting point for studying language change is to familiarise yourself with key events, concepts and language issues spanning three core periods:

1. Early Modern English (1500-1700):

* historical events (e.g. voyages of discovery and colonialism, Reformation)
* linguistic concepts and issues (developing standardisation of orthography, dialect-levelling and roots of Standard English, e.g. impact of Caxton’s press)
* orthography (variance in spelling), lexis (borrowing and variant etymologies), semantics and grammar issues (residual inflections, settling of syntactical order)

2. Modern English (1700-1900):

* historical events (e.g. Industrial Revolution)
* linguistic concepts and issues (e.g. end of standardisation process, rise of prescriptivism)
* orthography (settling of orthographical rules and conventions), lexis, semantics and grammar issues (prescriptivist grammar rules)

3. Present-Day English (post-1900)

* historical events (wars of 20th century, emergence of comprehensive education, women’s rights movement, post-colonial era)
* linguistic concepts and issues (rise of descriptivism)
* orthography, lexis, semantics and grammar issues (abandonment of prescriptivism in some contexts)

**Text types over time**

You may choose to cover the following – this list is not exhaustive:

* autobiographies
* conduct literature
* diaries
* letters
* narratives
* newspaper reports
* non-fiction
* recipes
* reviews
* travel writing.

In the exam, you will need to demonstrate that you can:

* apply critical skills in close reading
* describe and analyse key features of language change, using associated terminology accurately
* analyse and evaluate contextual factors
* explore connections between the texts
* support points with apt quotation
* organise their response effectively using coherent written expression.

**Activity 1:**

**Close reading: annotating texts**

The texts below are examples of **sensational news reporting** in the Early Modern English period. They are taken from broadsides published between 1600 and 1635. These single-side news sheets were like the tabloids of the day, containing news, public notices, speeches, and ballads that could be read or sung aloud. Broadsides were cheap and read by a wide audience. There was considerable competition amongst the many publishers to be the first to print a story.

**TEXT A**

A most rare, strange, and wonderfull accident, which by Gods just judgement was brought to passe, not farre from Rithin in Wales, and showne vpon three most wicked persons, who had secretly and cunningly murdered a young Gentleman named David Williams, that by no meanes it could be knowne, and how in the end it was reuenged by a chylde of fyve yeeres old, which was in his Mothers wombe, and vnborne when the deed was done.

**TEXT B**

A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire, and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew her and called her by her name: now when she saw she was betrayed, she killed her, and standing by her while she gaue three groanes, she spat three drops of blood in her face, which neuer could be washt out; by which shee was knowne and executed for the aforesaid murder at the Assises in Lent at Brickhill.

1. Read Text A and write a 2-3 sentence paraphrase of what has happened.

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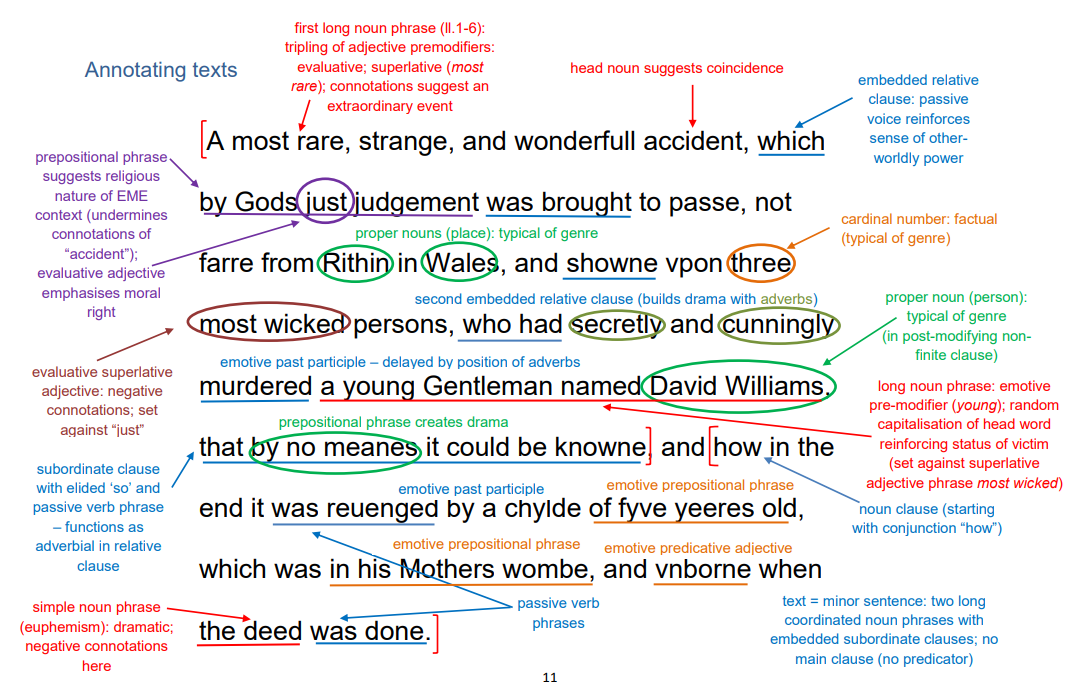
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Read the notes on the annotated version of Text A below.



1. Use your paraphrase and the annotations to write a paragraph analysing the linguistic and grammatical techniques used by the writer to dramatise the report and engage readers.

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1. Read Text B and write a 2-3 sentence paraphrase of what has happened.

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1. Make your own annotated version of Text B.

A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire, and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew her and called her by her name: now when she saw she was betrayed, she killed her, and standing by her while she gaue three groanes, she spat three drops of blood in her face, which neuer could be washt out; by which shee was knowne and executed for the aforesaid murder at the Assises in Lent at Brickhill.

1. Use the notes and your paraphrase to write a paragraph analysing the linguistic and grammatical techniques used by the writer to dramatise the report and engage readers.

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1. How effective were the notes you used as the basis for your writing? Record the strengths and weaknesses of your annotations of Text B.

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| **STRENGTHS** | **WEAKNESSES** |
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1. Now answer the following question:

**Analyse and evaluate Texts A and B as examples of sensational reports.**

In your answer, you should consider:

* the context
* the content
* the tenor
* the style of reporting events.

**Activity 2:**

**Close reading: comparing extracts**

The following extracts are taken from examples of **sensational news reports** written in different periods.

In the Early Modern English period, the first broadsheets began to appear. These single-side news sheets were like the tabloids of the day, containing news, public notices, speeches, and ballads that could be read or sung aloud. Broadsides were cheap and read by a wide audience. There was considerable competition amongst the many publishers to be the first to print a story. The EME extracts below were published between 1600-1635. In the Modern English period, broadside reports were longer, focusing on narrative accounts of murders and executions, or fantastic tales of strange events. The ModE extracts below are from a broadside published in the 1820s. In the Late Modern English period, tabloid journalism is known for its tendency to sensationalise stories. Reports will often focus on celebrity lives, scandal and gossip; stories will often be given a personal angle. The PDE extracts below were published in the Daily Star in 2003.

Answer the questions that follow.

a) What are the typical features of tabloid reporting?

Jot down examples of the typical content and the key linguistic, grammatical and stylistic features you might expect to find.

Typical content of tabloid reporting:

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Key linguistic features of tabloid reporting:

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Key grammatical features of tabloid reporting:

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Key stylistic features

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b) Look at the **content** of these extracts from sensational reports. Analyse similarities and differences in the way each writer covers the event. Refer closely to the texts and use appropriate linguistic methods and associated terminology.

**TEXT A** A cruell murther committed lately vpon the body of Abraham Gearsy, who livd in the Parish of Westmill, in the County of Harford; by one Robert Reeve, and Richard Reeve, both of the same Parish: for which fact Robert was prest to death on Munday the 16. of March, and the Tuesday following Richard was hanged; and after both them were hangd vp in chaynes, where now they doe remaine, to the affrightment of all beholders. *Broadsheet (1600-1635)*

**TEXT B** *Cruelty*.—We have been informed that there has been found a young boy, who has been concealed for years in a Meal-barrel, and fed on the coarsest of food, by its father, a conntry labourer, whose name is Rogers. When seen by Mr Fleming, one of the criminal officers of the police establishment, the child was dreadfully emaciated *Broadsheet (1820s)*

**TEXT C TERRIFIED holidaymakers were pinned to the cabin ceiling as hailstones the size of golf balls peppered a British jet at 34,000ft.** *Daily Star (2003)*

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| **SIMILARITIES** | **DIFFERENCES** |
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c) Look at the extracts and analyse each writer’s **attitude** to the subject matter. Refer closely to the texts and their contexts, and use appropriate linguistic methods and associated terminology.

**TEXT A** A most rare, strange, and wonderfull accident, which by Gods just judgement was brought to passe, not farre from Rithin in Wales, and showne vpon three most wicked persons, who had secretly and cunningly murdered a young Gentleman named David Williams, that by no meanes it could be knowne, and how in the end it was reuenged by a chylde of fyve yeeres old, which was in his Mothers wombe, and vnborne when the deed was done.

*Broadsheet (1600-1635)*

**TEXT B** Upwards of two years ago, this labouring man, in the neighbourhood of Kirkintilloch, had a child sent home to him by the mother, which his relations seem to be so much ashamed that in order to conceal it from their neighbours, they kept in a meal-barrel. The position in which it was compelled to crouch and compress itself was such as to render it completely deformed—its knees almost on a level with its head, while its emaciated frame renders it an object of pity. It speaks not, but chatters like a monkey in distress. Death, and not preservation, seems too evidently to have been the object of those under whose charge it was placed. *Broadsheet (1820s)*

**TEXT C** One giant lump of ice punched a hole the size of a football in the BMI plane’s nosecone as it plunged thousands of feet through the air. Passengers screamed as the jet was caught in a freak lightning storm. Many were pinned to the ceiling while the huge hailstones shattered windows and cracked the windscreen. The force of the ice was even enough to strip the paint off the front of the jet, which was carrying 213 passengers from Cyprus to Manchester. *Daily Star (2003)*

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| **Text** | **Attitude** | **Evidence** | **Terminology** |
| A |  |  |  |
| B |  |  |  |
| C |  |  |  |

d) Look at the extracts and analyse how the writers use **eye-witness accounts** to develop the report. Refer closely to the texts and their contexts, and use appropriate linguistic methods and associated terminology.

**TEXT B** A friend of ours, who visited the place where the child is, says that he was completely horror struck when he entered the apartment, on Sunday last,—The child, he says, had been fed on potato-skins, and was a mere skeleton, being more like a monkey than a human being, hair covering a great part of the body. *Broadsheet (1820s)*

**TEXT C** Builder David Mallon, 59, of Salford, Gtr Manchester, said: “The pilot said he was expecting some turbulence and could we return to our seats. As he said that, all hell broke loose. “The plane just dropped and started vibrating. Everybody was stuck on the ceiling. It was horrific and the plane must have dropped thousands of feet and slowed right down. “Then the pilot came on, calm as you like. We were scared to death.” […] A spokesman for Manchester Airport confirmed the plane was damaged and accident investigators were informed. A spokeswoman for BMI said no one had been injured and passengers were not at risk. *Daily Star (2003)*

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e) Look at the extracts and analyse each writer’s **sensational** tone. Refer closely to the texts and their contexts, and use appropriate linguistic methods and associated terminology.

**TEXT A** A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire, and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew her and called her by her name: now when she saw she was betrayed, she killed her, and standing by her while she gaue three groanes, she spat three drops of blood in her face, which neuer could be washt out; by which shee was knowne and executed for the aforesaid murder at the Assises in Lent at Brickhill. *Broadsheet (1600-1635)*

**TEXT B** There are marks upon his body and limbs that bear out all that has been stated even to the burning of the child on the fire! There were also marks upon the belly, and he had a peculiar way of sitting, his loins and thighs were also skinless! and he exhibited altogether a deplorable instance of culpable neglect and savage cruelty. *Broadsheet (1820s)*

**TEXT C** **BRITS ICE BOMB TERROR AT 34,000ft**

bmi passengers pinned to ceiling as hero pilot saves 213

*Daily Star (2003)*

Notes:

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f) Look at the extracts and analyse the distinctive contextual factors. Refer closely to the text, and use appropriate linguistic methods and associated terminology.

**TEXT A** A wonderful wonder, Being a most strange and true relation of the resolute life, and miserable death of Thomas Miles, who did forsweare himselfe, and wished that God might shew some heauie example upon him, and so it came to passe for as hee sate at his Meate hee choked himselfe, and died in short space after, which hapned the 8. of August last, 1635. and being ript vp by the Chirurgions of S. Bartholomewes Hospitall, was found to have a gub of meat sticking fast in his throate, which was the cause of his death. Writen to warne all rash Swearers to forsake their evill wayes, which God grant we may. *Broadsheet (1600-1635)*

**TEXT B** The Sheriff is making investigation into the circumstances. […] The visitor, however, seeing distinctly that it was not a dog, went and gave information to the authorities, by whom an examination is now instituted. […] Now though his skin is healed, save a severe cut on the head, his appearance is truly pitiable; starvation and brutality have so strongly marked him, that while his shrunken figure shows but an infantile size, his comparatively old and intelligent face rather startles the beholder. Have the authorities nothing to do with the father? *Broadsheet (1820s)*

**TEXT C** Bruce’s wife Janet, 49, was with him on the trip from New Zealand. She said: “We’ve never been frightened like this before. “There was a little girl behind us who was very distressed and I said: ‘Have you been to Disney? It’s just like being on a roller coaster. It’s going to be all right.’ “What I was really thinking was whether I’d ever see my grandchildren again.” Janet’s cousin Pat Mallon, 56, a medical secretary, added: “It was terrifying. It was like a roller coaster, the Big Dipper at Blackpool. Everybody was screaming and there were people on the floor in the aisles. *Daily Star (2003)*

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**Activity 3:**

The three texts which follow on pages 18-20 are all examples of conduct literature.

**Text A** is from *A Mothers Blessing* by Dorothy Leigh, published in 1616. This is an example of conduct literature, which offered rules and advice on the proper way to live your life. A number of these books were written by a dying parent who wished to leave guidance for his or her children. In this extract, Leigh is writing to her son.

**Text B** is from *A Father’s Legacy to his Daughters* by John Gregory, published in 1774. This is also an example of conduct literature written by a parent. Gregory never intended his advice and guidance for a wider audience, but his son published the book a year after his father’s death.

**Text C** is an extract from ‘How to Choose a Life Partner’ on *wikiHow*, an online database of step-by-step instructions launched in 2005 in ten different languages. The *wikiHow* site aims to help people learn how to do all kinds of things and is organised under category headings such as ‘Relationships’, ‘Travel’, 'Computers and Electronics’, ‘Sport and Hobbies’. It is developed collaboratively by the people who use it—anyone can write or edit a page.

**TEXT A** (from *A Mothers Blessing* by Dorothy Leigh, 1616)

*A Mothers Blessing*

*It is a great foly for a man to mislike his owne choyse.*

METHINKS I neuer saw a man shew a more senselesse simplicitie, than in misliking his owne choyse, when God hath giuen a man almost a world of women to choose him a wife in. If a man haue not witte enough to chuse him one whome hee can loue to the end, yet methinks hee should haue discretion to couer his owne follie; but if hee want discretion, methinks he should haue policie, which neuer failes a man to dissemble his owne simplicitie in this case. If hee want witte, discretion, and policy he is vnfit to marrie any woman.

Doe not a woman that wrong, as to take her from her friends which loue her, and after a while to beginne to hate her. If shee haue no friends, yet thou knowest not, but that shee may haue an husband that may loue her to the end, leaue her to him that can.

Methinks, my sonne could not offend me in any thing, if he serued GOD, except hee choose a wife that hee could not loue to the end : I need not say, if he serued GOD : for if hee serued GOD, hee would obey GOD, and then hee would chuse a godly Wife, and liue louingly and godlie with her, and not doe as some man, who taketh a woman, to make her a companion and fellow, and after hee hath her, hee makes her both a seruant and drudge. If shee bee thy wife, shee is always too good to bee thy seruant, and worthy to bee thy fellow. If thou wilt haue a good wife, thou must goe before her in al goodnesse, and shew her a patterne of all good vertues, by thy godly and discreet life : and especiallie in patience, according to the counsaile of the Holy Ghost : *Beare with the woman, as with the weaker vessell*. [[1]](#footnote-2) Here God sheweth, that it is her imperfection that honoureth thee, and that it is thy perfection that maketh thee to beare with her : follow the counsaile of GOD therefore, and beare with her. God willed a man *to leaue father and mother for his wife.[[2]](#footnote-3)* This sheweth what an excellent loue GOD did appoint to bee betwixt manne and wife.

**TEXT *B*** *(from A Father’s Legacy to his Daughters* by John Gregory, 1774)

I have insisted the more particularly on this subject of courtship, because it may most readily happen to you at that early period of life when you can have little experience or knowledge of the world, when your pasions are warm, and your judgments not arrived at such full maturity as to be able to correct them.  
     A woman, in this country, may easily prevent the first impresions of love, and every motive of prudence and delicacy should make her guard her heart against them, till such time as she has received the most convincing proofs of the attachment of a man of such merit, as will justify a reciprocal regard. Your hearts indeed may be shut inflexibly and permanently against all the merit a man can posses. In such a situation, you would be equally unjust to yourself and your lover, if you gave him your hand when your heart revolted against him. But miserable will be your fate, if you allow an attachment to steal on you before you are sure of a return; or, what is infinitely worse, where there are wanting those qualities which alone can ensure happines in a married state.  
     I know nothing that renders a woman more despicable, than her thinking it essential to happines to be married. Besides the gross indelicacy of the sentiment, it is a false one, as thousands of women have experienced. But if it was true, the belief that it is so, and the consequent impatience to be married, is the most effectual way to prevent it.  
     You must not think from this, that I do not wish you to marry. On the contrary, I am of opinion, that you may attain a superior degree of happines in a married state, to what you can possibly find in any other. I know the forlorn and unprotected situation of an old maid, the chagrin and peevishnes which are apt to infect their tempers, and the great difficulty of making a transition with dignity and chearfulnes, from the period of youth, beauty, admiration, and respect, into the calm, silent, unnoticed retreat of declining years.  
 I see some unmarried women of active vigorous minds, and great vivacity of spirits degrading themselves; sometimes by entering into a dissipated course of life unsuitable to their years; sometimes by oppressing their acquaintances by impertinent intrusions into their private affairs; and sometimes by being the propagators of scandal and defamation. All this is owing to an exuberant activity of spirit, which if it had found employment at home, would have rendered them respectable and useful members of society.

**TEXT C** (extract from ‘How to Choose a Life Partner’, *wikiHow*)

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| Exceptionally helpful | 133,491 views |
| Updated 11 weeks ago | 11 Co-authors |

**Part 4 of 4: Finding “The Right One”**

1. **Meet people doing what you love**

Contrary to popular belief, you don’t have to spend every Friday night in a loud, crowded, overpriced nightclub to meet potential dating partners, nor do you have to be an immaculately-dressed, debonair, Hollywood type. While these sorts of approaches work well for *some* people, most people will have the greatest success finding partners by simply exploring activities that they love. By doing this, you’ll likely run into people with similar interests and outlooks as you, naturally leading to compatibility.

* Even solitary hobbies can lead to opportunities to meet people! Love reading comic books and playing video games? Attend a convention! Love painting? Host an exhibition! Like writing? Attend a writer’s workshop! There are exciting activities for almost every interest out there, so start searching!

1. **Be yourself**

You’re looking for someone to spend the rest of your life with, so isn’t it reasonable to assume that both you and your potential life partner should be completely open about who you are? In fact, many people are unwilling to completely “open up” until they’ve gotten to know someone intimately. If you can stomach the idea, try to be completely true to yourself from the very get-go through all the stages of a relationship: asking someone out, going on your first few dates, getting to know each other more closely, committing to each other, and beyond! By doing this, you give your partner the chance to fall in love with *the real you*, rather than forcing them to “hold on” until you’re comfortable being yourself.

1. **Don’t be afraid**

The path to finding your life partner can seem like a perilous one. It can seem like there’s almost no hope you’ll find someone who’s right for you, especially if you’ve recently had to deal with romantic setbacks. No matter what you do, don’t ever give up hope or give in to the fear that you won’t find someone. People all over the world struggle with the same sorts of romantic difficulties that you may be going through right now. Everyone periodically has personal setbacks. There’s no single “right way” to find your life partner, so don’t judge yourself against other people or couples. Don’t let negative thoughts derail your quest to find a life partner. Confidence, fearlessness, and persistence are key to finding the right person for you!

* As an added bonus, confidence is generally considered quite sexy! Fearless confidence is a self-reinforcing trait that makes you much more attractive to potential partners.

**(a) Identify the word class and archaic spelling patterns of the following words using appropriate terminology.**

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| **Example** | **Word class** | **Archaic spelling pattern** |
| *hee*  (Text A, line 5) |  |  |
| *vessell*  (Text A, line 19) |  |  |
| *pasions*  (Text B, line 3) |  |  |

**(b) What do the examples below tell us about language change?   
 Make two points and refer to the examples using appropriate terminology.**

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| **Example** | **Word class** | **Language Change** | |
| **Description of variation** | **Relevant concepts** |
| *a godly Wife*  (Text A, line 13) |  |  |  |
| *to choose*  (Text A, line 3)  *to chuse*  (Text A, line 4) |  |  |  |

**(c)** **Describe the form and the archaic grammatical features of the following examples using appropriate terminology.**

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| **Example** | **Form** | **Archaic Grammatical Features** |
| *her friends which loue her*  (Text A, line 8) |  |  |
| *knowest*  (Text A, line 9) |  |  |

**(d) Describe three features that are typical of Early Modern English grammatical structure and/or punctuation in the extract from Text A below. You should use appropriate terminology to describe your examples.**

*Methinks, my sonne could not offend me in any thing, if he serued GOD, except hee choose a wife that hee could not loue to the end : I need not say, if he serued GOD :   
for if hee serued GOD, hee would obey GOD* [text omitted]. *If shee bee thy wife, shee is always too good to bee thy seruant, and worthy to bee thy fellow. If thou wilt haue a good wife, thou must goe before her in al goodnesse, and shew her a patterne of all good vertues, by thy godly and discreet life : and especiallie in patience, according to the counsaile of the Holy Ghost :* Beare with the woman, as with the weaker vessell*. Here God sheweth, that it is her imperfection that honoureth thee* [text omitted]. *GOD willed a man* to leaue father and mother for his wife*. This sheweth what an excellent loue GOD did appoint to bee betwixt manne and wife.*

[lines 11-23]

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| **Example** | **Archaic Grammatical Structure/ Punctuation Feature** |
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Let’s look at some of the creditworthy points you could have made when answering these questions:

**(a) Identify the word class and archaic spelling patterns of the following words using appropriate terminology.**

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| **EXAMPLE** | **WORD CLASS** | **ARCHAIC SPELLING PATTERN** |
| *hee*  (Text A, line 5) | (third person)(subject) pronoun | *appended -e*  *(sometimes used to justify a print line)* |
| *vessell*  (Text A, line 19) | noun | *double (final) consonant* |
| *pasions*  (Text B, line 3) | (plural) noun | *single (medial) consonant* |

**(b) What do the examples below tell us about language change?   
 Make two points and refer to the examples using appropriate terminology.**

|  |  |  |  |
| --- | --- | --- | --- |
| **EXAMPLE** | **WORD CLASS or FORM** | **LANGUAGE CHANGE** | |
| **DESCRIPTION OF VARIATION** | **CONCEPTS** |
| *a godly Wife*  (Text A, line 13) | common/concrete  noun  head of the noun phrase | * random capitalisation of a common/concrete noun * comparative reference to proper nouns | * capitalisation for a word with semantic/ thematic significance * inconsistency * pre-standardisation * reference to Johnson’s dictionary (1755) * idiosyncratic spelling |
| *to choose*  (Text A, line 3)  *to chuse*  (Text A, line 4) | (infinitive) verb | * variation in spelling to reflect sound /u**ː**/ * phonetic spelling of the vowel |

**(c)** **Describe the form and the archaic grammatical features of the following examples using appropriate terminology.**

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| **EXAMPLE** | **FORM** | **ARCHAIC GRAMMATICAL FEATURE** |
| *her friends which love her*  (Text A, line 8) | relative pronoun *which*  (post-modifying) relative clause | * relative pronoun *which* initially used for human and non-human references (e.g. ‘Our father, which art in heaven …’) * *who* personal/ *which* non-personal systemised during 17th century; resembled PDE usage by 18th century * *which* is used for non-personal references in PDE |
| *knowest*  (Text A, line 9) | 2nd person (singular)  present tense verb  (phrase) | * 2nd person verb inflection obsolete by the end of EME period * -*est* inflection declined as the use of the second person pronoun *thou* declined * in PDE only the third person singular is inflected in present tense |

**(d) Describe three features that are typical of Early Modern English grammatical structure and/or punctuation in the extract from Text A below. You should use appropriate terminology to describe your examples.**

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| **EXAMPLE** | **ARCHAIC GRAMMATICAL STRUCTURE/**  **PUNCTUATION FEATURE** |
| *Methinks* | * syntactic collocation: object pronoun *me* compounded with (3rd person present tense) inflected verb *thinks* * impersonal construction: ‘it seems to me …’ (common early 17th century) * recognition of archaic structure with some sense of meaning/effect in PDE |
| *except hee choose*  *If shee bee* | * use of subjunctive (base form verb) in conditional clauses * subjunctive to express a fact that rejects the statement made * subjunctive to indicate a hypothetical condition |
| *need not say* | * absence of dummy auxiliary ‘do’ for negative * non-use of periphrastic ‘do’ * negator (*not*) follows lexical verb * high frequency verbs retained the EME negative form—idiomatic or idiosyncratic use * ref. to PDE ‘does not need’ + terms |
| *life : and* | * colon preceding a coordinating conjunction (instead of comma in PDE) |
| *sheweth, that …* | * comma separating verb from (noun clause)object |
| *did appoint* | * common use of ‘do' in affirmative verb phrases where there was no other auxiliary (typical of 16th/early 17th century) * auxiliary ‘do’ used for emphasis (possible argument for semantic significance here) * past tense constructed with auxiliary ‘do’ (past tense, irregular verb) + base form verb (cf PDE ‘appointed’) |
| *if he serued*  (conditional); *that he could not loue* (relative); *to bee thy seruant* (non-finite); *what an excellent loue GOD did appoint* (noun) | * frequent use of subordinate clauses * long multi-clausal sentences (with some reference to subordinating/coordinating conjunctions + verbs) |

In answering questions about archaic grammar and punctuations features, there are some general features of Early Modern English you should know that you can look for in the texts you have to analyse.

The table below suggests some of the Early Modern English **grammatical structures** which could be discussed. It is not a definitive list, but should help you to recognise the kind of evidence to use.

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| **STRUCTURE** | **EXAMPLE** | **COMMENT** |
| perfective aspect  (to have + past/*-ed* participle)  [verb phrase] | *haue done, hath goten,*  *haue suckt*  *is come*  *were turn’d*  *hee was gone …* | Well-established in EME  (/t/ reflects pronunciation after a voiceless sound)  Auxiliary *be* used with verbs of motion (e.g. *go*, *arrive*) and verbs marking a change in state (e.g. *become, grow, turn*) |
| progressive aspect  (to be + present/*-ing* participle)  [verb phrase] | *are shewing*  *was a dancing*  *Yr things are a making*  *is going to (be wed)* | Usage not common, but consolidated during EME (previously communicated by simple present e.g. Hamlet: “*O, I die, Horatio*’)  *‘a’* *s*een as a remnant of the preposition in OE/ME grammatical structure: prep + verbal noun (gerund) e.g. *On hunting be they*  Sometimes had a passive meaning with transitive verbs i.e. ‘are being made’  Emerges as specific future time reference in second half of 17th century  Example of grammaticalisation i.e. a type of semantic change where a word or group of words take on a specific grammatical function |
| passive voice  (to be + past participle)  [verb phrase + changed word order] | *… wer welcoomed of the courte*  *I am thus buried by these bad tongues*  *an herbe which is sowed*  *The leaues thereof being dried …*  *are said to …*  *I was told …* | During 16th century, agent preposition changed from *of* to *by*  Initially *of* for non-physical/mental activity verbs; *by* with more explicit actions/events  Focus on object rather than subject  Can be used as a distancing device |
| modality  [verb phrases] | *shall singe* | Modal auxiliaries *will/shall* used to indicate future time (*will* increasingly common with first person in EME) |

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| **STRUCTURE** | **EXAMPLE** | **COMMENT** |
| subjunctive  (hypothetical, conjectural, volitional)  [verb phrase] | *lest it were the case …*  *If any be …*  *women which be commonly old …*  *except he choose …*  (i.e. unless)  *I beseche you that he go …* | Had a more significant role in EME  Hypothetical  Unreal meaning (marking writer’s doubt/distance from view being expressed)  Unreal meaning—concession (expresses an idea that is opposite to the meaning of the main clause)  Nominal *that* clauses (e.g. demands, suggestions, wishes) |
| negation  [verb phrase] | *some planet that loues not syder*  *I cannot staie*  *I need not say …*  *shee haue not nothing*  *(she haue not anie thing)* | Negator placed after lexical verb if no auxiliary  Auxiliary and negator sometimes joined (some evidence of contractions, but not wide-spread)  Multiple negatives mainly replaced with single negation by early 17th century (replaced by non-assertive forms)  Usage continued in writing of lower social classes and women |
| periphrastic *do*  (some verbs took longer to adopt the periphrastic form e.g. *know*, *trust*)  [verb phrase] | *Doe hee not beleeue yt?*  *(Knowest thou not?)*  *Dost thou know?*  *They do not goe*  *(They goe not)*  *They did make* | Usage spread significantly during 16th century  First used with negative interrogatives (established as ‘rule’ by end of 17th century)—one text can contain examples of both *do* and inversion  Then with affirmative interrogatives  Slower adoption in negative declaratives (usage still inconsistent by end of 17th century)  In 16th century, affirmative *do* common in emphatic and non-emphatic positions (used when there was no other auxiliary)—this usage was not sustained |
| inversion  [word order] | *Here sheweth the man …*  *Neither know they …* | With loss of inflectional endings, word order became more fixed (SVO), but some other patterns are evident  Inversion of auxiliary and subject after initial position adverbial—16th century (syntactic principle rather than semantic significance)  Inversion after negator in initial position—17th century |
| position of adverbs  [word order] | *they so sodainly change*  *he presently giueth it*  *are maruelously delighted* | Before lexical verb, or between auxiliary and lexical verb |

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| **STRUCTURE** | **EXAMPLE** | **COMMENT** |
| multiclausal  [sentence type] | *Here God* ***sheweth****, that it* ***is*** *…that* ***honoureth*** *thee, and that it* ***is*** *… that* ***maketh*** *thee*  *that it is* (noun clause)  *her imperfection that honoureth the*e (relative clause)  *to beare*  (non-finite infinitive clause  *follow … and beare …*  (coordinated imperative clauses) | References to specific examples should be quoted in which verbs and subordinating/coordinating conjunctions are identified  OR  Identify specific clause types in a sentence  Frequently compound-complex (identify examples of coordination and subordination  Citing lines (e.g. in lines 4-8) will not be acceptable unless qualified. |

Discussion of distinctive **punctuation features** must be more than just labelling. You should use appropriate terminology to describe and explain how the punctuation has been used and what makes it distinctive of Early Modern English.

e.g. the use of a colon instead of a full stop between the subordinate clause ‘except hee   
 choose …’ and the new main clause ‘I need not say’

e.g. the use of a comma to separate the relative clause ‘who taketh a woman’ from the   
 related non-finite (infinitive) adverbial clause ‘to make her a companion …’

It is important to remember that the function of punctuation marks changed during the EME period. The main purpose was rhetorical at the beginning of the period (e.g. speech pauses, breathing marks, emphasis, etc.), but punctuation increasingly adopted a syntactic function. This was directly linked to the advent of printing and the emergence of new punctuation marks.

Reference could be made to features such as:

* the position of full stops, commas, colons and semi-colons where different from PDE usage
* random capitalisation; lack of sentence initial capitalisation (reference to main clauses)
* absence/presence of possessive apostrophes (or inconsistent usage)
* apostrophes to mark omissions
* the frequency of commas
* the emergence of semi-colons (and uncertainty of rules for their use)
* absence/presence of question marks for direct and/or indirect questions
* absence/presence of quotation marks for direct speech
* the use of hyphens to create compounds
* the emergence of round/square brackets.

**Activity 4:**

**Now read the three texts and analyse and evaluate them as examples of writing about relationships.**

In your response you must also:

* explore connections across the texts
* consider relevant contextual factors and language features associated with the construction of meaning
* demonstrate understanding of relevant language concepts and issues.

**Self-Assessment**

Use the following success criteria to evaluate your performance in writing this essay on how language has changed in the writing about relationships in conduct literature.

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| **Skill** | **Fully achieved** | **Partially achieved** | **Not achieved** | **Area to improve** |
| Knowledge about language change has been **applied** to specifics examples from the three texts (not just recounted) |  |  |  |  |
| Identification of **relevant** concepts such as genre and issues such as attitudes |  |  |  |  |
| **Careful** reading of the texts mindful of the implications of the **dates** they were written |  |  |  |  |
| Consideration of the **genre** and **purpose** of the texts in the essay |  |  |  |  |
| Understanding of the intended audience shown |  |  |  |  |
| **Appropriate** and **accurate terminology** used to explore language use and describe relevant linguistic features |  |  |  |  |
| **Close analysis** (taking the texts apart) to consider the lexical and grammatical choices made |  |  |  |  |
| **Explore meaning** by **interpreting** and **commenting** on a range of details from the texts |  |  |  |  |
| Explore the **effects** of linguistic choices |  |  |  |  |
| Consider how **contextual factors** have shaped meaning |  |  |  |  |
| Recognise **social**, **cultural**, **period**, **geographical** and **personal influences** |  |  |  |  |
| Awareness of the **content** of each of the texts, selecting **relevant** examples |  |  |  |  |
| Explore **similarities** and **differences, creating links** between the texts |  |  |  |  |
| **Develop** the argument in a logical way |  |  |  |  |

**Overview of Texts A, B and C: Conduct literature**

Understanding of advisory texts should be demonstrated with candidates recognising common features across all three texts (e.g. modal verbs to suggest obligatory or advisable actions; abstract nouns to reflect the focus on relationships; modifiers to indicate attitude). The purpose remains the same across the texts, with the writers offering advice about relationships using direct address to engage their readers (although this is not sustained in Text A). Leigh offers advice to a son on choosing a wife whom he will be able to love until death; Gregory focuses on the importance of his daughters not falling in love until they can be assured that their feelings are reciprocated, and of not marrying unless they choose a man they can love and respect; the multiple authors of Text C promote the importance of ‘being yourself’, and of taking an active part in finding love.

The intended audience affects the linguistic choices made. As an example of conduct literature, Dorothy Leigh (Text A) is clearly writing explicitly for the benefit of her son, but she is also offering general domestic advice to a wider audience. The text is therefore an example of both private and public writing. Past tense verb phrases are used to communicate personal experience as the basis for her argument (e.g. *saw*), while present tense verb phrases represent hypothetical examples (e.g. *failes, taketh, makes*). John Gregory (Text B) is offering advice to his daughters with no intention of publishing his text (although later published by his son). The advisory tone here is less explicit—declarative mood is used throughout and the direct address is more extensive than in Text A, making the advice seem more intimate. By contrast, Text C addresses both men and women using gender-neutral second person pronouns (*you*) and determiners (*your*), and gender-neutral noun phrases like *partner*, *people* and *couples*. The advice is not gender-specific and is often focused on external, practical actions rather than on asserting socially-accepted abstract qualities associated with each gender. Where the earlier texts are written by a single author for a clearly defined primary audience, Text C is compiled by a number of co-authors and is intended for a wide-ranging audience—the unifying prepositional phrase *all over the world* draws attention to the universality of shared experience.

Texts A and B adopt a formal tenor. Leigh’s use of the repeated comment clause (*methinks*) and direct address (ll.9, 16-17)draw attention to the personal nature of the manual, but the imperatives (*Doe not …, follow the counsaile … beare with her …*), the use of the modal *must*, the rhetorical patterning and the use of the third person imply a wider sense of authority. Gregory, on the other hand, only uses third person references where he supports his argument with wider examples (e.g. women who think it is essential to be married; the difficult situation for unmarried women; unmarried women who live unsuitable lives). While his tenor is still formal (indicative of the period), his approach is more personal and his style more descriptive. Text C is more informal and this perhaps makes the advice more accessible (as can be seen by the number of views).

The context of each text has a significant influence on the advice offered. Written in the Early Modern English period, Text A places emphasis on the importance of doing God’s will by choosing sensibly—thus recognising the importance God places on the love between a man and his wife. Although the writer urges her son to treat his wife as a companion rather than as a servant, there is a clear suggestion of male superiority. The biblical quotation describes women as *the weaker vessel*, and Leigh uses the abstract noun *imperfection* to describe women and *perfection* to describe men. She is also, however, critical of men who lack *witte, discretion, and policy*. Gregory, writing in the Modern English period, represents women as passive victims (e.g. *courtship … may … happen to you*), but he also gives them agency (e.g. *may … prevent, … allow an attachment to steal …*). He recognises that his daughters could live full and meaningful lives as unmarried women, but stresses that *employment at home* will make them *respectable and useful members of society*. Typical of the twenty-first century (Late Modern English/PDE), Text C has a strong sense of the spoken voice and some colloquial, idiomatic use of language (e.g *get-go, gotten*). The text is more explicitly instructive with imperatives, interrogatives and modals of obligation/certainty (*have to, will have, should be*). The tone is more up-beat with a clear attempt to boost readers’ self-esteem.

What could you have included or developed further to improve your response?

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**Making Comparisons**

You have different ways to make comparisons between texts, all of which are equally valid. You can:

* analyse Text A, analyse Text B, followed by Text C making comparisons as the response develops
* make comparisons throughout the response (e.g. thematic topic sentences introducing paragraphs that make connections in the light of a particular focus)
* create links between the texts in the introduction and conclusion, and then make specific comparisons as each text is addressed
* adopt any other comparative approach that suits you.

Where comparisons are made throughout using topic sentences to link the texts, it is advisable to avoid a very formulaic approach e.g. paragraphs beginning ‘The lexical choices... The grammatical choices ... The contextual factors …’. This can lead to an approach where linguistic features are spotted and labelled, but are not accompanied by discussion of the meaning and context of the specific transcripts.

**Activity 5:**

Take one point of comparison from your essay and try rewriting the comparison in a different way. Which do you prefer? Which allows you to develop your points better?

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**Tackling an Introduction**

Introductions should not deal explicitly with ‘expectations’—these are useful for framing the way a text is read, but do not need to be recorded in the opening paragraph. Equally, broad references to concepts such as readership, period and language change result in writing that doesn’t begin the process of engaging with meaning. Information provided about the topic, genre and background of a text, on the other hand, may offer opportunities for a focused starting point.

**Activity 6:**

Read through the three examples below of introductory paragraphs to the same essay you have written on conduct literature. Write a list of the strengths and weaknesses of each paragraph in the tables provided.

**EXAMPLE 1**

Text A's genre is a book. The audience is Dorothy Leigh's children. The subject of the book is relationships. The purpose of the book is to both inform but also pursuade. This is because they want to inform them on rules and advise on the proper way to live your life and pursuade them to then use this advise in their life. The tone is formal.  
 Text B’s genre alike text A is also a book. Also alike text A the audience is intended for the writer’s children. The purpose of the book is to both inform and pursuade. The tone is also formal. Even though this book is only intended for their children. In the 17th and 18th century, only the rich high class members of the public could read and write and often didn’t write informally. This also applies to text A.  
 Text C's genre unlike text A and B is a internet blog. The intended audience is to anyone who is in trouble and wants some information about relationships. Alike text A and B, its purpose is to both inform and pursuade. The tone of the text is both informal and formal to make to text more fun to read for the audience but also remain a certain level of professionalism to sound valid to the reader.

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| **STRENGTHS** | **WEAKNESSES** |
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**EXAMPLE 2**

All 3 texts are based on the topics of dating and marriage and each present contextual differences as we move through each time period. Text A would be placed by modern linguists in the Early Modern English period written before Lowth's Grammar of 1762 and Samuel Johnson's dictionary of 1755. Text B would be placed by modern linguists in the Late Modern English period and Text C would be placed in the Contemporary English period. The genre of both Texts A and B is literature (books), with the intended audience of both texts being aimed at family members (children to be more precise). However Text C is an online article, with a more general audience of both men and women. The subject of all 3 is generally dating and marriage. The purpose of all is to inform and advise/encourage the readers to make informed choices. The tone of both Text A and B is formal whereas text C is slightly more informal, reflecting the nature and context to which it is written. Text A has heavy reference to religion and Christianity but as we come onto Text B and C there is no reference to religion, indicating a wide social/cultural factor in the process of secularisation. Also text A and B, contextually reflecting the attitude of power differences between men and women whereas C is aimed at both men and women (being more in more equal positions in society).

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**EXAMPLE 3**

As examples of conduct literature, the Early Modern English Text A and the Modern English B are typical of their period because of their formality and authoritative tone. Despite this, there is an underlying personal tone because the writers are writing as parents offering advice to their children. Although they were later published, the primary audience is known and familiar. In text A Leigh is writing to her son, and in text B Gregory is writing for his daughters. Since both parents are near death this gives the texts a personal and emotional feel. The PDE Text C, on the other hand, is a more public text. It is an example of an online article with step by step instructions. The audience is much wider and distant, but the approach is designed to engage both genders. The tenor is informal which is typical of the process of informalisation seen in many twenty-first century texts. What all three texts have in common is that they want to inform and advise their readers with text C also aiming to entertain.

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Now let’s look at what the Principal Examiner thought about these introductions:

**EXAMPLE 1**

**(Band 2 qualities)**

This introduction deals with each text separately, leading to unnecessary repetition since both Texts A and B have the same kind of audience, purpose and tenor. Wherever possible, it is better to cross-reference when addressing these broad concepts. This will make the introduction more concise and will leave time for more developed analysis later on in the response. Linking Texts A and B then leaves opportunities to draw attention to the contrast with Text C—although the purpose is the same, the tenor is recognisably different. The references to genre are overly broad for Texts A and B and no attempt is made to comment on the link between period conduct literature and PDE advisory self-help guides.

The content included in this example demonstrates some basic linguistic knowledge: it is broad, but allows time for ‘writing in’. The style is straightforward, but there is some technical inaccuracy. Rather than three short paragraphs, it would be better to develop one longer paragraph. The comparative approach is basic, but it does mean that AO4 is being addressed from the outset.

**EXAMPLE 2**

**(Band 3 qualities)**

This introduction attempts to reference all three texts comparatively in one paragraph. It recognises the common ground in the broad concepts of topic (repeated as ‘subject’), genre (although the reference to ‘literature (books’) is rather vague), and purpose. Linking these allows the argument to move forward and prevents unnecessary repetition. Tenor is used sensibly as a distinguishing feature. The reference to target audience shows that the information on the paper has been read and assimilated. Less effective are the broad observations about period—knowledge of Johnson’s dictionary and Lowth’s Grammar has been tested in Question 1. Linguistic knowledge is generally sound with accurate identification of period for each of the three texts. This knowledge would have been better used in later paragraphs embedded in the discussion of textual features rather than as stand-alone observations. The final connections based on ‘religion’ and ‘attitudes to men and women’ are sensible, but would have been better treated separately and in more detail later in the response. Sensible connections are established.

**EXAMPLE 3**

**(Band 5 qualities)**

The opening immediately links genre, period and tenor effectively for Texts A and B, recognising the importance of the context and showing understanding of how the contextual factors affect the writing. The information on the paper has been read and applied confidently. Text C is then explored in terms of its differences. There is a clear overview and a confident reference to the process of informalisation. The final sentence provides a neat rounding off with all texts brought together by their common purpose. The introduction develops logically with a concise and confident style.

**Did you recognise all the strengths and weaknesses in the examples?**

**Tackling analysis**

Analysis is a critical part of everything you do for your English Language studies. You should develop an understanding of language use in the light of key concepts and issues; explore how meaning is constructed; and use linguistic concepts and methods when discussing connections. Terminology is therefore central to all of these things.

However, if terms are used on their own as a means of labelling cited words, phrases or quotations, the result is very like feature spotting—broad observations (usually identifying word classes) replace discussion which won’t get you many marks. Terminology should therefore be used to underpin comment—interpretation should come first with analysis used to explain how contextual factors shape the linguistic choices a writer makes, or how a writer communicates his or her message to the reader.

Close reading is an essential part of the process since this will form the basis for understanding and interpretation.

**Activity 7:**

Read through the three examples below of analytical paragraphs to the same essay you have written on conduct literature. Write a list of the strengths and weaknesses of each paragraph in the tables provided.

Think about how each one compares with the analysis in your essay.

**EXAMPLE 1**

At the time Text B was written, it was still common practise to marry young. The writer tries to convey that young women shouldn't believe that marriage is all that can fulfil them, using the emotive noun phrase “gross indelicacy” to describe the commonly held view. His concern is that young women do not have the knowledge to make such important life decisions. To emphasise this he juxtaposes the abstract nouns “pasions” and “judgments”. The predicative adjective “warm” suggests the impulsive nature of young women who can’t act rationally because they lack experience of the world (represented by the pre-modified noun phrase "full maturity"). The conjunct “On the contrary”, however, suggests he has also another view more typical of the period. He emphasises the consequences of not getting married with the abstract nouns “chagrin and peevishnes” and the figurative relative clause “which are apt to infect their tempers". The noun phrase “old maid” was commonly used to describe unmarried women and in using the negative connotations of the expression Gregory is reflecting contemporary attitudes. The text clearly implies the common belief that not getting married could result in the loss of dignity, shown by the present participle verb “degrading”.

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**EXAMPLE 2**

In order to signify the importance of marriage for her son Leigh uses religion in a way to pressure him into treating his wife in a good way. For example the imperative on line 22 ‘follow the counsaile of GOD’ confirms the instructional tone of this text and also pragmatically suggests that the reader must marry as it is God's wish and he must love his wife forever. This is quite different to the intent of text B and C as they provide a more relaxed approach to marriage. As text B was intended solely for Gregory's children it is quite sincere and direct, this is clear in the use of the abstract noun ‘happines’ on line 13 which connotes the writer is concerned with his daughter's feelings. This is also emphasised in the advice he gives about the importance of love when you marry. The fronted conjunction ‘But’ and the inverted word order makes the emphasis on the adjective ‘miserable’ to show what life will be like if there is no love. The modal verb of certainty ‘will be’ shows Gregory is confident in his opinion.

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**EXAMPLE 3**

The main clause "You don't have to spend every Friday night in a loud, crowded, overpriced nightclub” is an example of a cultural allusion that is a common point of reference for contemporary readers searching for a partner. The compounded concrete noun "nightclub” was probably created in the twentieth century to reflect changes in social contexts, but here the writers are challenging expectations by suggesting that this is not the best place to meet people. A similar challenge can be seen in the use of the proper noun “Hollywood” as a modifier suggesting a particular cultural cliché. The stereotypical good looks and style of romantic heroes are challenged by the negative main clauses “don't have to” and “nor do you have to". The emphasis is on the key post-modified noun phrase “people with similar interests and outlooks” instead which sets up the theme of Text C. It is a challenge to relationship clichés. The hypophora engages the reader in an informal dialogue. The elliptical interrogatives like “Love playing video games?” are answered by the advisory exclamatories “Attend a convention.” The simple sentences are direct and to the point and the style is informal so the advice is clear to any reader.

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Now let’s look at what the Principal Examiner thought about these examples of analysis:

**EXAMPLE 1 (Band 5 qualities)**

The opening sentence clearly establishes an effective overview: in the eighteenth century, it was ‘common practise [sic] to marry young’, but the author of Text B challenges this. The point is supported with a concise quotation and accurate use of the term noun phrase, and developed through productive discussion of the juxtaposition of the abstract nouns ‘pasions’ and ’judgments’. Insightful close reading leads to the recognition of a more typical attitude emerging later in the extract (marked by the conjunct), and the argument then develops in a new direction. The interpretation of the text is perceptive with a range of terminology used to underpin and support points. Social concepts are addressed confidently, and critical understanding of the relationship between attitudes and linguistic choices is evident.

**EXAMPLE 2 (Band 3 qualities)**

The focus on religion is relevant and the overview demonstrates some understanding of the topic. This is supported by a sound point about the ‘instructional tone’, but more could be said about the religious features of Text A. The transition sentence, which creates a link with Texts B and C, is rather general, and the focus on marriage becomes less direct. There is, nevertheless, an attempt to develop the argument, and discussion of the writer’s concern with ‘his daughter’s feelings’ is relevant—the link with marriage could have been made more explicit, with the personal father-daughter relationship replacing the emphasis on religious authority. The broad reference to ‘what life will be like …’ lacks development. This could have been explored in terms of a loveless marriage, and in terms of the lives of women who do not marry. Terminology is used sensibly in places to support the points made, but precise reference to the texts could have been developed. More could have been said to explain the inverted word order, and modal verb phrase would have been a better description of ‘will be’.

**EXAMPLE 3 (Band 4 qualities)**

The focus here is on context, with purposeful discussion of cultural allusions and clichés demonstrating a secure understanding. There is some attempt to tackle language change—although the point made about ‘nightclub’ is not really embedded in the argument, it is suitably tentative (it was actually coined in the early 1870s). Discussion of the negative connotations of the modifiers would have been useful here to support the wider point. There is effective engagement with meaning and the focus on references which challenge ‘relationship clichés’ shows some insight. The identification of Text C’s theme is neatly put, with some sound references to tone and genre. Interpretative comment, however, could go further (e.g. specific discussion of the advice offered). Terminology is effectively embedded and quotations are consistently well chosen.

**What three things could you do to improve the quality of your analysis?**

**Tackling contextual factors**

Contextual factors will vary according to the genre and the period of the texts. While it is important to demonstrate knowledge, wider references to period set pieces learnt off by heart will usually be irrelevant (e.g. Norman Conquest; Caxton’s printing press; readers’ lack of education in the EME period; the Renaissance). Such paragraphs often lose sight of the texts and therefore miss opportunities for analysis and interpretative comment. Discussion addressing contextual factors (e.g. the religious aspect of EME texts; the subjugation of women in EME and ME texts; distinctive social and cultural attitudes) should always be linked directly to the texts and supported with appropriate textual references.

**Activity 8:** Read through the four examples below exploring contextual factors in the same essay you have written on conduct literature. Write a list of the strengths and weaknesses of each paragraph in the tables provided.

Think about how each one compares with how you discussed contextual factors in your essay.

**EXAMPLE 1**

Text C similarly to texts A and B has the main purpose to inform the reader, so sentence mood is predominantly declarative although more imperative sentences are used as opposed to texts A and B which reflects changing cultural attitudes and the evolution of multimodal texts however in text C the use of imperatives is particularly effective in persuading and informing the reader while also creating a close rapport for example “Don't be afraid”, this imperative sentence which is used as a sub heading also features the contraction “don't” which also gives the text a greater sense of informality to texts A and B but this is acceptable given changing social and cultural attitudes. Text C uses a far wider range of sentence moods as exclamatory sentences are also evident, for example “As an added bonus, confidence is generally considered quite sexy!”, this use of imperative sentence mood is effective as it is humorous and further builds a rapport between writer and the reader.

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**EXAMPLE 2**

The semantic field of religionin Text Acreated in the conditional clause “if he served GOD”, the concrete noun phrase “a really godly Wife” and the use of the direct quotations from the Bible including “Beare with the woman, as with the weaker vessel” is highly typical of the Early Modern context when religion was very important to guide people's lives. It highlights the social attitude that religion was pervasive in every respect of life including relationships. The capitalisation of the proper noun “GOD” further emphasises its importance as thematic words in EME were capitalised. Other related language like the verbs “serued” and “obey” and the verb phrase “did appoint” show God's power to influence life and love. The tenor is thoughtful that religion can create a good marriage and the noun phrase “an excellent loue” emphasises the positives. It could also be due to the King James Bible being published in 1611 which allows the writer to use these quotes.

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**EXAMPLE 3**

Text B also rebels against opinion in the concepts of the role of women, arguing that women should not be seen just for marriage, seen in the quotation “equally unjust to yourself and your lover, if you gave him your hand then your heart revolted against it”. The metaphor “your heart revolted against it” is a literary device, reflective of the age of reason era when there was an increase in the flowering of language, caused by the growth of literature. The language used is standardised, following the shift. It is through these techniques and devices that the lexical choices of texts A and B are reflective of their relative eras and relative intended audiences and purposes.

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**EXAMPLE 4**

The social attitudes in Text A reflect the opinion in the Early Modern English period that women had the subordinate status. The noun phrase “world of women” and the infinitive verb “to choose” show how it was the man's responsibility to choose a wife and women were like objects forced to accept whatever happened. The relative clause “that may loue her to the end” however suggests that it is the man's duty to take care of his wife. Although women have the lower status, Text A is written to challenge the socially accepted position of women. Leigh is offering advice about how her son should treat his wife which seems to go against convention. This is shown in the patterning of the compound simple noun phrases “a companion and fellow” and “a seruant and drudge”. Contemporary attitudes would expect the wife to do all the everyday work, but Leigh's attitude is reflected by the disapproving general reference in the simple noun phrase “some man” which suggests her son should be different. The emphatic time adverb “always” and the post-modified adjective phrases “too good to bee thy seruant” and “worthy to bee thy fellow” make the mother's message to her son more direct. She suggests a wife should be a partner and that it is wrong to take any wife for granted and treat her like a lower class citizen. Instead, the emphasis is on the importance of love which can be seen in the adverb “louingly”, the verb “loue” and the abstract noun “loue” (line 23).

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Now let’s look at what the Principal Examiner thought about these examples:

**EXAMPLE 1 (Band 2 qualities)**

The paragraph as a whole is rather broad with the focus on contextual factors not sustained. References to cultural and social attitudes are not really explored and the ‘evolution of multi-modal texts’ does not develop beyond the level of observation. There is some awareness of genre in the discussion of imperatives, supported by an appropriate textual reference. A basic understanding is evident, but there is also some repetition (imperatives creating a rapport with the reader) and some misinterpretation of tone (the reference to confidence is not really ‘humorous'). The range of terminology is quite narrow and sentences lack control.

**EXAMPLE 2 (Band 3 qualities)**

The topic sentence makes a clear reference to a relevant contextual factor (religion) and supports the point with an appropriate selection of quotations. Terminology is used accurately to identify key features (although the range could be wider). The description of the tenor as ‘thoughtful’ is rather broad—tenor is a reference to the level of formality. There is a sensible understanding of the role of religion as a ‘guide’ and a sound attempt to keep the focus consistently on marriage and relationships. References to the period of the text, the use of capitalisation and the publication of the King James Bible are all relevant contextual factors. Interpretative discussion could have gone further to demonstrate close reading.

**EXAMPLE 3 (Band 1 qualities)**

The topic sentence recognises a valid contextual factor (‘the role of women’), but this is not really addressed other than in the simple reference to the value of women ‘not … just for marriage’. The quotation does not really support the point made and there is no accompanying analysis. The recognition of the metaphor is accurate, but the focus is then lost in discussion which does not reveal understanding of the text. Vague references (e.g. ‘the flowering of language’; ‘relative eras and relative intended audiences’) and unsupported references to ‘techniques and devices’ mean there is limited engagement with meaning.

**EXAMPLE 4 (Band 5 qualities)**

This is a confident piece of writing which successfully interweaves analysis and interpretation. There is a confident focus on contextual factors (‘social attitudes’ and the ‘subordinate status’ of women) and discussion is productive. Close reading results in detailed comment which is supported by concise textual support and a range of well-chosen terms. The argument moves forward effectively and points are perceptive.

**What ideas could you use to enhance your discussions of contextual factors?**

**Tackling a conclusion**

Conclusions should avoid a recap of all that has been said in the response as a whole since a summary of ideas cannot be credited again. It is better to write a final paragraph actively engaged in textual analysis and interpretation so that new rather than repeated points are being made. The conclusion can also be a good place to supplement the comparisons you have made: look for a new angle which connects the texts and provides an effective rounding off of the argument.

**Activity 9:** Read through the four examples below of conclusions for the same essay you have written on conduct literature. Write a list of the strengths and weaknesses of each paragraph in the tables provided.

Think about how each one compares with your conclusion.

**EXAMPLE 1**

Unlike texts A and B, the tone and attitudes are really positive and optomistic this is shown by the frequent use of exclamatives ‘Attend a convention.’ This conveys a positive and optimistic tone to the text which is opposed to the pessimistic and cautious tone of texts A and B due to the tragic circumstances of the writers. Texts A and B are almost ‘last messages’ whereas Text C has more positive connotations because its intended to lift the reader and offer hope positively connoting abstract nouns ‘success’ and ‘explore’ show this.

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**EXAMPLE 2**

While all three texts are drawn together by their common subject matter (how to create and sustain an effective relationship), the online article displays very different social attitudes. The expression “life partner” emphasises this by using a non-gendered noun phrase which shows how society's views on marriage have changed. It is now seen as equally acceptable to remain single, or to have a same-sex partner. In addition, the emphatic adjective “sexy” in the predicative position shows how the taboo meaning of sex has been broadened in the colloquial adjective “sexy” to mean something attractive or appealing. This use of language is typical of the informal tenor. The writers of the period texts, on the other hand, use language shaped by traditional virtues such as the abstract noun “goodnesse” and the verb “honoreth” in Text A; and the abstract nouns “prudence” and “delicacy” in Text B. The different emphasis in each case reflects society's expectations of women: whether they are passive and obedient (Text A), given some control over their lives while ultimately being expected to conform (Text B), or free to be themselves (Text C).

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**EXAMPLE 3**

I believe Texts A and B share the most similarities due to the nature that they are both from parent to child, whereas text C is to a general audience. Therefore texts A and B are able to converse about more personal, intimate feelings, which wouldn’t necessarily be effective in Text C. In Text A, this is evident in the use of possessive noun phrases like “my sonne” and the intimate archaic pronouns “thou” and “thee” and the possessive determiner “thy". The direct address of text B with the second person singular pronoun “you” has a similar function. By contrast, the use of the second person “you” in Text C is generic since the address is not to a specific person but to a wide general audience. Similarly, where Text A and B use the first person pronoun “I” to suggest that the knowledge is based on personal experience, Text C avoids any direct reference to the multiple authors. All 3 texts show the progression of standardisation through time and this may affect the way the authors are able to effectively converse with the readers. Text C also has more simple grammatical structures and lexis which appeals to a modern audience. The use of rhetoric in text C also highlights the emergence of multi-modal texts and the more competitive nature of modern writing.

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**EXAMPLE 4**

The shift in focus goes from in text A making the right choice about who to marry so the person doesn't dislike the wife, to text B which has a less formal tone and less severe character which gives advice more about happiness rather than lack of, to text C which is more friendly adopting a chatty tone and is genderless focusing on equality, happiness and relationships not marriage which explains why the tone formality drops. This is because marriage isn't essential anymore so there is less stress and focus on it.

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Now let’s look at what the Principal Examiner thought about these examples:

**EXAMPLE 1 (Band 2 qualities)**

The topic sentence introduces a focus on ‘tone and attitudes’ which would perhaps seem more appropriate as an introduction. There is an effort to make connections, with an interesting contrast created between Texts A and B as ‘last messages’ and Text C as a text designed to inspire hope. This observation has potential for some interesting discussion, but remains undeveloped. The comment about ‘tragic circumstances’ shows that the information has been read and assimilated at a basic level. While abstract noun is used accurately to label ‘success’, other uses of terminology are wrong. Sentences tend to be uncontrolled.

**EXAMPLE 2 (Band 5 qualities)**

This conclusion provides a useful overview, drawing together and interpreting ideas. Links are perceptive and well defined with a productive distinction drawn between the ‘common subject matter’ and the ‘very different social attitudes’. Focusing on the colloquial use of the adjective ‘sexy’ demonstrates close reading and insight, and the contrast with the language of ‘traditional virtues’ is effective. The concluding sentence reflecting ‘society’s expectations of women’ provides evidence of confident engagement with the texts.

**EXAMPLE 3 (Band 3 qualities)**

The opening provides a sensible overview, moving beyond a statement about the intended audience to the effect this has on the texts. The reference to ‘personal, intimate feelings’ and the fact that this would not be effective in Text C is relevant (but would need development if it wasn’t explored in the body of the essay). Discussion of pronouns is sound with terms used accurately—often too much time is spent on this area, but the comments here are focused and sensible because they support a specific point. There is a clear understanding of the relationship with the audience. The comment on standardisation is not really relevant, however, and the final points are generalised and unconnected to the earlier discussion.

**EXAMPLE 4 (Band 1 qualities)**

There is little control in the writing here with a very loosely structured first sentence which runs over six lines. While there are some simple points (Text A is about ‘making the right choice’; Text B is about ‘happiness’; Text C is about ‘relationships not marriage’), the approach is descriptive (verging on broad paraphrase). Points are not underpinned by textual support (e.g. ‘chatty tone’) and there is little evidence of linguistic knowledge.

**In light of these comments, how could you improve your conclusion?**

**Topic Sentences**

A topic sentence should establish the main focus of a paragraph: it is a signpost for the reader, highlighting what the writer intends to explore at a particular point in the overall argument; it is an anchor for the writer, making it easier to stay focused rather than going off track.

Topic sentences should provide an opening which can be developed through comment, interpretation, and reference to supporting details. They should not be too general because paragraphs will then lack focus and detail; they should not be too narrow or it will be difficult to broaden discussion, resulting in very short, underdeveloped paragraphs. Long quotations should be avoided—topic sentences give writers the opportunity to express points in their own words and to engage readers with their interpretations. The structure should be varied so that the response does not appear to be formulaic.

In any effective topic sentence, it should be possible to mark out the key word(s) and to see their relationship with the material that follows.

We need to ask the following questions:

* Why is the paragraph important in the overall development of the argument?
* What point is being made?
* What information is important to support the point?
* How will the point be developed?
* Does the topic sentence provide cohesion, unifying the content of the paragraph as a whole?

**Activity 10:**

Read through the following examples of topic sentences, which were used in responses analysing the three conduct literature texts. Try to decide how effective they would be as an introduction to a new paragraph. You will need to think about:

* the topic that is introduced
* the kind of content which would be needed to explore the given focus
* how each paragraph could be developed
* the evidence needed to support the points made
* the strength of the opening as part of an overall argument.

You may find it useful to organise the twenty examples into groups where the approach is similar.

1. Contextually … Lexically … Grammatically …
2. In terms of genre, Texts A, B and C are all examples of advice texts.
3. Gregory goes on to say to the reader how “A woman, in this country, may easily prevent the first impresions of love".
4. Text C suggests that you just have to be yourself when finding a partner.
5. Another way … Further to this … Furthermore … Moreover …
6. The attitudes and values at the time Text A was written were based on religion.
7. Text C, on the other hand, creates an informal, colloquial style through the lexical choices.
8. In Text B, the writer appears to celebrate this alternative woman who resists the affections of men until her feelings are returned.
9. In terms of the adjectives … In terms of the nouns …
10. A semantic field of marriage is expressed in Text B through the non-finite verb “to marrie", abstract noun (in this context) “heart” (line 6), additional abstract nouns “courtship” and “love” and concrete noun “lover".
11. All the modal verbs suggest probability and certainty.
12. Both texts A and B are very personal and provide personal opinions and experiences to help the children who will be left behind when their parents die.
13. The dynamic verb “makes” and the concrete nouns “seruant” and “drudge” in the declarative “hee makes her both a seruant and a drudge” suggest that women are often diminished and punished in marriage, a similar attitude to text B.
14. To begin, Text B establishes the topic straightaway like text A.
15. Firstly … Secondly … Thirdly … Finally …
16. There is a strong religious attitude in Text A, highlighted mostly by the proper noun “GOD".
17. The use of fronted subordinate clauses is a common feature in Text B.
18. In comparison to Text A, Text B is written by a father offering advice about making good relationships to his daughter and this seems to make the text more emotional.
19. In contrast …. Similarly … Differing from … As well as …
20. Text C similarly to texts A and B has the main purpose to inform the reader.

**Activity 11:**

Choose one example that you believe would be an effective topic sentence, and one example which you believe would be less effective. Write the rest of each paragraph.

**Commentary on topic sentences**

**Topic sentences 4 & 8**

These examples focus attention on a particular **interpretation**. Example 4 introduces the idea of ‘being yourself when finding a partner’ (Text C); Example 8 introduces the idea of the ‘alternative woman who resists the affections of men’ (Text B). In each case, it would be possible to develop the opening focus with close reference to the text supported by an appropriate use of linguistic terminology. Each statement shows engagement with meaning and provides the opportunity to consider the texts in the light of their genre (advisory) and social context (attitudes to women and relationships).

**Topic sentences 10 & 18**

These examples focus attention on a particular **theme**. Example 10 focuses on ‘marriage’ (Text B); Example 18 focuses on ‘making good relationships’ (Text B).

The approach in Example 10 is perhaps a little list-like because it misses opportunities for exploring meaning by gathering a group of related words together without comment. It does, however, immediately show evidence of linguistic knowledge. The critical thing here would be to ensure that the rest of the paragraph was based on engagement in order to move the opening sentence beyond observation.

Example 18 has a number of key words which could form the basis for discussion: as well as the theme, it includes references to the underlying parental relationship (‘a father’), to the genre (‘advice’), and to the tone (‘emotional’). This provides sound opportunities for developing the argument, close reading and analysis.

**Topic sentences 2, 6, 16 & 20**

These examples all focus attention on **contextual factors**.

Example 2 focuses on genre (‘advice texts’), linking all three texts together by concentrating on their form. This provides the opportunity to establish similarities and differences, and to provide an overview of the meaning. Linguistic knowledge should support the points made. Further paragraphs could then explore each text in more detail.

Example 20 focuses on the purpose of Text C (‘to inform’), but also creates a basic link with the other texts. From this point, it would be logical to demonstrate understanding of the kind of advice offered, the linguistic approaches adopted, and the effects of contextual factors.

Examples 6 and 16 both focus on a historical contextual factor (‘religion’). Example 6 uses key words (‘attitudes and values’) to establish the relevance of religion to Text A in its social context. The broad reference to religion can be underpinned by precise textual support, and there are opportunities for interpretative comment in exploring the role and effect of the religious references. Example 16 is similar in its reference to ‘a strong religious attitude’, but its potential range is narrower because of the suggestion that the proper noun is the main focus of the theme (‘highlighted mostly’). It is often better to avoid the use of adverbs in formal, analytical writing because they tend to lead to overstatement and generalisation.

**Topic sentences 7, 12 & 18**

These examples focus attention on the **tone**. Example 7 addresses the ‘informal, colloquial style’ of Text C; Example 12 addresses the ‘personal’ tone of Texts A and B; and Example 18 addresses the ‘emotional’ tone of Text B.

Example 7 creates an implicit contrast with the other texts and provides opportunities for tackling the informal tone of Text C in relation to the lexical choice. The development of a close focus on the text and accompanying analysis would ensure that this approach was appropriately linguistic. It would also, however, be important to move beyond observation to a discussion of meaning. The focus on ‘lexical choice’ is perhaps limiting since it seems to exclude discussion of grammatical features such as simple and elliptical sentence structures, hypophora, or grammatical mood.

Example 12 focuses on the communication of opinions and the personal voices of the writers. This offers opportunities for a brief discussion of personal pronouns, before the argument is broadened with references to other features which are typical of personal writing (e.g. comment clauses, emotive language, modality). The latter part of the sentence provides a context (‘children who will be left behind …’) and a sense of the purpose (‘to help’), which begins to demonstrate engagement with meaning.

Example 18 uses the context (father writing for daughter) and purpose (‘offering advice about making good relationships’) to provide a backdrop to discussion about the emotional tone of the text. This engagement with meaning should ensure that the paragraph combines analysis with interpretation.

**Topic sentences 1, 5, 15 & 19**

These openings adopt a rather list-like approach that makes responses seems formulaic.

Examples 5 and 19 use words associated with developing an argument (e.g. Furthermore, Moreover) or creating connections (e.g. Similarly, Differing from). Where sequences of paragraphs start with these basic labels, they seem tacked on with little real sense of semantic significance in terms of the argument. Their fronted position gives them added weight, but they are often not the real focus of a topic sentence. It is, therefore, better to embed such terms later in the sentence.

Examples 1 and 15 do not engage with meaning. The neat division of paragraphs according to context, lexis and grammar limits personal engagement with the texts because the emphasis is on concepts rather than interpretation. The numerical labelling of paragraphs in a longer response is rarely successful because these adverbs become increasingly unmanageable as a sequence, and they tend to be used with little consistency (not every new section is labelled and then ‘Finally’ is added to the concluding paragraph).

**Topic sentences 9, 11, 13 & 17**

These examples all use a linguistic term as a focus. The identification of a specific word class (e.g. adjectives, modal verbs) or grammatical structure (e.g. fronted subordinate clauses) limits the range of the discussion because it does not engage with meaning.

In Example 9, the approach becomes formulaic and list-like. Linguistic knowledge should underpin interpretation—it tends to be difficult to move from observations about word classes to a discussion of meaning.

Examples 11 and 17 are both generalisations. They foreground feature-spotting at the expense of interpretation, and limit the potential range of discussion. As topic sentences, they close down opportunities rather than open them up.

Example 13 unnecessarily repeats the single quoted words in the longer quotation, and the listing approach delays the more interesting interpretative comment which follows. As an opening, the statement about women being ‘diminished and punished in marriage’ would have been more interesting and original. This reordering would also have given opportunities for discussion of the quoted words, moving the approach from feature spotting to analysis.

**Topic sentences 3 & 14**

These topic sentences do not offer a sound starting point for a paragraph.

Example 3 adopts a narrative stance by framing the focus with ‘goes on to say …’. The use of a quotation to complete the sentence demonstrates little engagement since there is no interpretative comment. It is always better to use your own words in the topic sentence.

Example 14 is vague. The formulaic fronted non-finite clause is empty, and the focus is broad (‘establishes the topic straightaway’)—there is no indication of the actual topic and little sense of where the paragraph will develop.

**Early Modern English common pronouns**

The table below should help you accurate identify and describe the function of these EME pronouns:

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|  |  | **thou** | **thee** | **ye** | **you** |
| **NUMBER** | **singular** | ü | ü |  |  |
| **plural** |  |  | ü | ü |
| **TENOR** | **formal** |  |  | ü | ü |
| **informal** | ü | ü |  |  |
| **GRAMMATICAL FUNCTION** | **subject** | ü |  | ü |  |
| **object** |  | ü |  | ü |

**Top Tips from the Principal Examiner**

1. Read the **contextual information** carefully—this information will help you to understand the extracts. Text mark the important facts.

2. Look carefully at the dates of the texts and identify the **language period** in each case: 1500-1700 EME; 1700-1900 ModE; 1900-2000 LME; 2000- PDE (or any other similar classification).

3. Read the question carefully to identify the **focus** (a genre or a theme). Underline it so you can keep reminding yourself what you need to write about.

4. Underline examples (words, phrases, clauses) that will help you to write about the question focus, and **jot down notes** in the margins.

5. Look at the **genre** of the texts and think about the key features. Use your wider knowledge to consider what kind of changes have taken place over time.

6. You must **answer the question**. Use topic sentences to address key areas related to the question focus. The structure of your paragraphs is very important—this is the way to develop an argument and engage your reader.

7. For **AO2**, you need to:

a. discuss **key** **concepts** (e.g. purpose, target audience, genre)

b. explore evidence of different **issues** and **attitudes** (e.g. gender, religion, social status)

c. select appropriate **short quotations** to support the points you make, and use carefully selected terminology to analyse them.

8. For **AO3**, you need to:

a. write about the **context** and explore the way it has shaped the linguistic choices of each writer

b. explore **meaning** explicitly, making references to details in the texts and interpreting their significance using appropriate terminology

c. include some **evaluation** of the linguistic choices, considering the effect these may have had on different kinds of readers (e.g. contemporary vs twenty-first century; intended vs wider audience).

9. For **AO4**, you need to:

a. provide an **overview** to show that you have read the texts and can summarise key features (e.g. context, content, or genre)

b. make **links** between the texts (e.g. differences or similarities in the context, content, attitudes, genre features, language choices, semantics) and explain them

c. analyse the texts using a **range of linguistic terminology** selected from the different levels of language.

10.Things to **avoid**:

a. comments on archaic spelling—unless you can make a point linked to the meaning of the text, or the idiosyncrasies of the writer

b. broad references to historical concepts—unless you can relate them directly to the extracts

c. an unbalanced response—if you spend too long on the first texts, you will run out of time to explore the third.

**Engage! Analyse! Interpret!**

Practice Question: Prefaces

**Activity 12**: The three texts which follow are all examples of prefaces. Highlight or underline the key contextual factors described in each of these textual overviews.

**Text A** is an extract from the preface to Robert Cawdrey’s dictionary *Table Alphabeticall*, published in 1604. This was the first single language dictionary in English. Cawdrey listed approximately 3000 words that he considered hard or unfamiliar because they were derived from foreign languages or Classical languages such as Latin and Greek. He believed these words were useful to the general public because they occurred in Scriptures, sermons, books and other important contexts.

**Text B** is an extract from the preface to Samuel Johnson’s *A Dictionary of the English Language*, published in 1755. Johnson listed approximately 40,000 words, which were defined in detail and supported by examples. Johnson was the first English lexicographer to include quotations to show how words were used in context.

**Text C** is an extract from the preface to Aaron Peckham’s *Urban Dictionary: Fularious Street Slang Defined*, published in 2005. This is an e-book version of the online, crowdsourced dictionary of slang words and phrases founded in 1999. By 2014, the dictionary contained over seven million definitions with 2,000 new entries being made each day.

1. **(a) Identify the word class and archaic spelling patterns of the following words   
    using appropriate terminology.**

*pouder* (Text A, line 11) *Fourthlie* (Text A, line 21)

**(b) What does the spelling of the examples below tell us about language change?   
Make two points and refer to the examples using appropriate terminology.**

*doe* (Text A, line 5) / *Do* (Text A, line 13)

*middest* (Text A, line 27)

**(c) Describe the form and the archaic grammatical features of the following   
 examples using appropriate terminology.**

*standeth* (Text A, line 12) *thou* (Text A, line 24)

**(d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make four points and select an appropriate example to support each point.**

Svch as by their place and calling, (but especially Preachers) as haue occasion to speak publiquely before the ignorant people, are to bee admonished, that they neuer affect any strange ynckhorne termes, but labour to speake so as is commonly receiued, and so as the most ignorant may well vnderstand them: neyther seeking to be ouer fine or curious, nor yet liuing ouer carelesse, vsing their speech, as most men doe, & ordering their wits, as the fewest haue done. Some men seek so far for outlandish English, that they forget altogether their mothers language, so that if some of their mothers were aliue, they were not able to tell, or vnderstand what they say, and yet these fine English Clearks, will say they speak in their mother tongue; but one might well charge them, for counterfeyting the Kings English. [*text omitted*] Doth any wise man think, that wit resteth in strange words, or els standeth it not in wholsome matter, and apt declaring of a mans mind? Do we not speak, because we would haue other to vnderstand vs? or is not the tongue giuen for this end, that one might know what another meaneth? (Text A, lines 1-15)

1. In your response, you must:
   * explore connections across the texts
   * consider relevant contextual factors and language features associated with the construction of meaning
   * demonstrate understanding of relevant language concepts and issues.

**Analyse and evaluate what Texts A, B and C show about the changing nature of prefaces in dictionaries.**

**TEXT A:** extract from the preface to Robert Cawdrey’s *Table Alphabeticall* (1604)

Svch as by their place and calling, (but especially Preachers) as haue occasion to speak publiquely before the ignorant people, are to bee admonished,[[3]](#footnote-4) that they neuer affect any strange ynckhorne termes, but labour to speake so as is commonly receiued, and so as the most ignorant may well vnderstand them: neyther seeking to be ouer fine or curious,[[4]](#footnote-5) nor yet liuing ouer carelesse, vsing their speech, as most men doe, & ordering their wits, as the fewest haue done. Some men seek so far for outlandish English, that they forget altogether their mothers language, so that if some of their mothers were aliue, they were not able to tell, or vnderstand what they say, and yet these fine English Clearks, will say they speak in their mother tongue; but one might well charge them, for counterfeyting the Kings English. Also, some far iournied gentlemen, at their returne home, like as they loue to go in forraine apparrell, so they will pouder their talke with ouer-sea language. [*text omitted*] Doth any wise man think, that wit resteth in strange words, or els standeth it not in wholsome matter, and apt declaring of a mans mind? Do we not speak, because we would haue other to vnderstand vs? or is not the tongue giuen for this end, that one might know what another meaneth? Therefore, either wee must make a difference of English, & say, some is learned English, & othersome is rude English, or the one is Court talke, the other is Country-speech, or els we must of necessitie banish all affected Rhetorique, and vse altogether one manner of language. [*text omitted*] Therfore for this end, foure things would chiefly be obserued in the choise of wordes. First, that such words as wee vse, should be proper vnto the tongue wherein we speake. Againe, that they be plaine for all men to perceiue. Thirdly, that they be apt and meete, most properly to set out the matter. Fourthlie, that words translated, from one signification to another,[[5]](#footnote-6) be vsed to beautifie the sentence, as precious stones are set in a ring, to commend the gold. [*text omitted*]  
 If thou be desirous (gentle Reader) rightly and readily to vnderstand, and to profit by this Table, and such like, then thou must learne the Alphabet, to wit,[[6]](#footnote-7) the order of the Letters as they stand, perfectly without booke, and where euery Letter standeth: as (b) neere the beginning, (n) about the middest, and (t) toward the end. Nowe if the word, which thou art desirous to finde, begin with (a) then looke in the beginning of this Table, but if with (v) looke towards the end.

**TEXT B:** extract from the preface to Samuel Johnson’s *A Dictionary of the English Language*, (1755)

When I took the first survey of my undertaking, I found our speech copious without order, and energetick without rules: wherever I turned my view, there was perplexity to be disentangled, and confusion to be regulated; choice was to be made out of boundless variety, without any established principle of selection; adulterations were to be detected, without a settled test of purity, and modes of expression to be rejected or received, without the suffrages[[7]](#footnote-8) of any writers of classical reputation or acknowledged authority. [*text omitted*]  
 In adjusting the ORTHOGRAPHY, which has been to this time unsettled and fortuitous,[[8]](#footnote-9) I found it necessary to distinguish those irregularities that are inherent in our tongue, from others which the ignorance or negligence of later writers has produced. Every language has its anomalies, which, though inconvenient, and in themselves once unnecessary, must be tolerated among the imperfections of human things, and which require only to be registred, that they may not be increased, and ascertained, that they may not be confounded:[[9]](#footnote-10) but every language has likewise its improprieties and absurdities, which it is the duty of the lexicographer to correct or proscribe.  
 As language was at its beginning merely oral, all words of necessary or common use were spoken before they were written; and while they were unfixed by any visible signs, must have been spoken with great diversity, as we now observe those who cannot read to catch sounds imperfectly, and utter them negligently. When this wild and barbarous jargon was first reduced to an alphabet, every penman endeavoured to express, as he could, the sounds which he was accustomed to pronounce or to receive, and vitiate[[10]](#footnote-11) in writing such words as were already vitiated in speech. The powers of the letters, when they were applied to a new language, must have been vague and unsettled, and therefore different hands would exhibit the same sound by different combinations.  
 From this uncertain pronunciation arise in a great part the various dialects of the same country, which will always be observed to grow fewer, and less different, as books are multiplied; and from this arbitrary representation of sounds by letters, proceeds that diversity of spelling observable in the Saxon remains, and I suppose in the first books of every nation, which perplexes or destroys analogy, and produces anomalous formations, which, being once incorporated, can never be afterward dismissed or reformed.

**TEXT C:** an extract from the preface to Aaron Peckham’s *Urban Dictionary: Fularious Street Slang Defined* (2005)

What started out as a site where only my dorm friends tracked their regional slang expressions has turned into an ever-evolving portrait of the language spoken by millions of everyday people, every day. Today Urban Dictionary doesn’t just track the creation of new language. It’s become a hip hangout for a whole community, where people get a chance to explain how they use and change existing language to express their own views of the world around them.  
 Urban Dictionary’s users range from creatively rebellious teenagers who write openly about their lives in their definitions, to hip twentysomethings and thirtysomethings with unique and entertaining insights into the definitions of emerging words, to not quite so hip ’rents and teachers who want to know why their kids or students keep referring to them as “hella bootsy,” to serious students of the English language from all over the world. The content of Urban Dictionary has become the irreverent calling card of a linguistic generation.  
These definitions might be funny to some and offensive to others, but that’s the nature of the urban beast. To those who can’t take the linguistic heat, I can only say step off and chillax. Everyone deserves the opportunity to understand and be understood.  
 As of this writing there are 250,000 unique words on the site, and it’s the diversity and quality of opinion used to define these words that makes Urban Dictionary so popular. These are the true, funny, wry, angry, shy, intelligent, quirky, fresh, smart-ass voices of today, and they have a lot to say.  
 Of Urban Dictionary’s one million definitions, I’ve chosen the funniest, wittiest, and truest submissions from the site’s best authors. I chose some of these words because they reveal aspects of pop or hip-hop culture, some because they live only in the online world, and some just because they’re hilarious. I couldn’t make them up if I tried.  
 Urban Dictionary changes daily, and with every new definition it becomes a more accurate, funny, and insightful look at the world—your world. So for all of you who want to earn some Street cred, for the urban illiterate newbie who confuses *skank* with *shank*, and for the slang speaker who wants to keep his *game tight*, this just might be a good book to keep handy.

**MARK SCHEME**: **PREFACES IN DICTIONARIES**

1. **Short questions (AO1)**

**(a) Identify the word class and archaic spelling patterns of the following words   
 using appropriate terminology.**

Mark scheme: award **one** mark for the correct identification of the word class (up to a maximum of 2 marks) and **one** mark for an appropriate description of the variation (up to a maximum of 2 marks).

|  |  |  |
| --- | --- | --- |
| **EXAMPLE** | **WORD CLASS** | **ARCHAIC SPELLING PATTERN** |
| *pouder*  (Text A, l.11) | verb  (lexical)  (dynamic) | substituted vowel *–ou* for *–ow*  (both pronounced the same: /aʊ/)  French influence |
| *Fourthlie*  (Text A, l.21) | adverb | *-ie* for *-y* in suffix   * (i/y interchange + final appended *-e* to prevent word ending in *-i*) |

**(b) What does the spelling of the examples below tell us about language change?   
Make two points and refer to the examples using appropriate terminology.**

Mark scheme: award **one** mark for the correct identification of the word class (up to a maximum of 2 marks) and **one** mark for a valid comment about language change (up to a maximum of 2 marks).

|  |  |  |  |
| --- | --- | --- | --- |
| **EXAMPLE** | **WORD CLASS** | **DESCRIPTION OF VARIATION** | **LANGUAGE CHANGE CONCEPTS** |
| *doe/Do*  (Text A, ll.5/13) | verb  (lexical, l.5)  (auxiliary, l.13) | inconsistent use of appended final -e | * spellinginconsistency * reference to 1755 dictionary * reference to standardisation * words become obsolete |
| *middest*  (Text A, l.27) | noun  *mid* (adj) + -*est* (suffix) functioning as noun | no longer used—replaced by ‘middle’ |

**(c) Describe the form and the archaic grammatical features of the following   
 examples using appropriate terminology.**

Mark Scheme: award **one** mark for the correct identification of the form (up to a maximum of 2 marks) and **one** mark for a valid description of the archaic grammatical feature (up to a maximum of 2 marks).

|  |  |  |
| --- | --- | --- |
| **EXAMPLE** | **FORM** | **ARCHAIC GRAMMATICAL FEATURES** |
| *standeth*  (Text A, l.12) | 3rd person (singular) present tense verb (phrase) | * 3rd person verb inflection obsolete by the end of EME period * 3rd person standard southern inflection replaced by northern dialect *–s* inflection * reference to PDE ‘stands’ * no longer in use; obsolete |
| *thou*  (Text A, l.24) | second person (subject) pronoun | * increasingly restricted to ‘affective’ use (personal) * creating positive relationship with reader * helps to develop intimate tenor (reinforced by following noun phrase, *gentle Reader*) * reference to status |

**(d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make four points and select an appropriate example to support each point.**

*Svch as by their place and calling, (but especially Preachers) as haue occasion to speak publiquely before the ignorant people, are to bee admonished, that they neuer affect any strange ynckhorne termes, but labour to speake so as is commonly receiued, and so as the most ignorant may well vnderstand them: neyther seeking to be ouer fine or curious, nor yet liuing ouer carelesse, vsing their speech, as most men doe, & ordering their wits, as the fewest haue done. Some men seek so far for outlandish English, that they forget altogether their mothers language, so that if some of their mothers were aliue, they were not able to tell, or vnderstand what they say, and yet these fine English Clearks, will say they speak in their mother tongue; but one might well charge them, for counterfeyting the Kings English.* [text omitted] *Doth any wise man think, that wit resteth in strange words, or els standeth it not in wholsome matter, and apt declaring of a mans mind? Do we not speak, because we would haue other to vnderstand vs? or is not the tongue giuen for this end, that one might know what another meaneth?* (Text A, lines 1-15)

**Four** points required—award **one** mark for each point (up to a maximum of 4 marks) and **one** mark for each relevant example labelled using appropriate terminology (up to a maximum of 4 marks). A mark can only be awarded for an example where the point is valid.

Responses should go beyond the level of observation and must show evidence of linguistic knowledge.

|  |  |  |
| --- | --- | --- |
| **EXAMPLE** | **ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE** | **UNACCEPTABLE ANSWERS** |
| *Preachers*  *Clearks*  *English*  *Kings English* | * random capitalisation of common nouns (linked to job/position) * standard use of capitalisation for adjectival (l.8) and noun (ll.6/9) forms of countries/nations | * comments on archaic spelling and lexis |
| *mothers language*  *Kings English*  *mans mind* | * possessive noun phrases not marked with apostrophe |
| *&* | * use of ampersand/ligature of Latin *et* as a shorthand coordinating conjunction |
| *standeth it not*  BUT  *Do we not speak?*  *Doth … think …?* | * inconsistency in use of dummy auxiliary ‘do’ (periphrastic) * dummy auxiliary not used for negative * dummy auxiliary used in interrogatives with inversion of subject and verb |
| *were not able* | * use of subjunctive after conditional *if* clause (hypothetical) cf PDE modal ‘would’ |
| *were not*  *is not* | * no elision (contracted forms) of negative primary auxiliary verbs (typical of formal tone) |
| **ACls**:  *as haue*  *so as is … receiued so that if … were*  **NCls**:  *what they say*  *that wit resteth*  **NFCls**:  *to speake*  *ordering* | * frequent use of subordination (with reference to specific types of clauses) * explanation must show evidence of linguistic knowledge |
| ll.1-6 = multiple clauses  with subordinating (e.g. *as, that, so as*) and coordinating (e.g. *but, and, &)* conjunctions | * long sentences with many clauses—all compound-complex (with examples of coordination and subordination) * explanation must show evidence of linguistic knowledge |
| *to bee admonished*  *is … receiued*  *is … giuen* | * use of the passive voice (typical of formal tone) |

Award other valid responses where they are accompanied by a relevant example and use appropriate linguistic terminology.

1. **Extended response**

|  |  |  |
| --- | --- | --- |
| **AO2** | **AO3** | **AO4** |
| 20 marks | 20 marks | 20 marks |

In your response you must:

* explore connections across the texts
* consider relevant contextual factors and language features associated with the construction of meaning
* demonstrate understanding of relevant language concepts and issues.

**Analyse and evaluate what Texts A, B and C show about the changing nature of prefaces in dictionaries.**

**Overview**

Each of the prefaces functions as an introduction outlining the purpose of the dictionary: Cawdrey is focusing on hard words, Johnson on fixing spelling, and Peckham on tracking new words. All three writers address the nature of language change with Cawdrey criticising foreign influences, Johnson criticising *the ignorance and negligence of later writers* for introducing *irregularities* to English spelling, and Peckham celebrating the creativity and innovation of twenty-first century language users. The directive tone of the earlier prefaces is clear in Cawdrey’s use of strong modal verbs (*must … banish … vse*) and Johnson’s use of the abstract noun *duty* and infinitive verbs *to correct or proscribe*. The change in scale of the dictionaries is striking with Cawdrey listing approximately 3000 words, Johnson 40,000 words and Peckham’s *Urban Dictionary* seeing 2000 new entries each day.

The writers also clearly express their attitudes to language and what they see as the state of the language. Cawdrey is critical of the lexical choices people make, emphasising the importance of plainness as a desirable quality and condemning the ostentation of ‘inkhorn terms’. Foreign loan words are seen as corrupting the purity of the language, and defiling *the Kings English*. His attitude is clearly prescriptive, and the terms he chooses are loaded (*learned* vs *rude*, *Court* vs *Country-speech*). The modals of obligation (*must/should*) emphasise the moral duty of speakers to choose the ‘right’ kind of language. Johnson seems less derogatory: his focus is on the language, rather than on the users (other than one derisive comment about *later writers*). While critical of the *irregularities* and *imperfections* in English spelling, he also recognises the energy and variety of the language. This does not, however, mean that his approach is any less prescriptive—his dictionary is associated with the process of standardisation which had begun in the 15th century, and his focus here is on the concept of fixing the language by bringing order to what he sees as its chaotic orthography. Peckham’s attitude, on the other hand, is descriptive. He emphasises the ability of language users to change language creatively to reflect the way they see the world.

There is an advisory tone in Cawdrey’s recommendations about the words we use, and his preface becomes explicitly instructive in telling readers how to use his *Table*. The style is rhetorical, the tenor formal and the language often judgemental (e.g. adjectives *ignorant, strange* and *outlandish*; the verb *pouder* and theverbal noun *counterfeiting*). Johnson’s account is also formal, but the use of first person pronouns and a comment clause (*I suppose*) gives us a stronger sense of the writer than in Cawdrey’s preface—although there is little evidence of direct engagement with the reader here. As is typical of a twenty-first century text, the tenor of Text C is informal and there is a strong sense of a personal voice. The language is indicative of the contemporary context with obvious Americanisms (*dorm*), neologisms (*twentysomethings, chillax*), and colloquialisms (*kids*, *smart-ass*). In spite of a light-hearted style, the grammatical structure is quite formal, reflecting the context (an e-book version of an online dictionary). There is direct engagement with the reader and a clear sense of Peckham’s love of language.

**Notes**

**Text A Robert Cawdrey, *Table Alphabeticall* (1604)**

**Identification of significant people:** *Preachers, Clearks* (people who use language in public contexts—focus on formal role); *gentle Reader* (vocative – polite epithet) **Abstract nouns**: *speech, wits, language, tongue, words, Rhetorique, signification* (all in the semantic field of ‘language’)

**Adjectives:** *strange, outlandish, far iournied, forraine, ouer-sea* (evaluative—critical of lexical borrowings); *ignorant/wise, learned/rude*; *fine* (ironic); *affected* (criticism of superficial linguistic display)*; wholsome, apt* (qualities to aim for)  
**Adverbs:** *especially, neuer* (emphatic); *publiquely, commonly; properly, rightly, readily, perfectly* (evaluative); *Againe, Thirdly, Fourthlie, Nowe, then* (time—sense of process, developing argument)**Noun phrases** (head in bold): mostly short e.g. *their* ***wits****, this* ***Table*** (simple); *any strange ynckhorne* ***termes****, these fine English* ***Clearks*** (pre-modified); surprisingly few with embedded subordinate clauses given the age of the text (perhaps indicative of Cawdrey’s principles in action?) e.g. *one* ***manner*** *of language* (post-modifying PrepP)*, the* ***tongue*** *wherein we speake* (post-modifying RelCl), *the* ***word****, which thou art desirous to finde* (post-modifying RelCl + NFCl); the opening NP is more typical of the period (***Svch*** *as by … as haue occasion to speak … before …*)

**Adjective phrase** **complements** (head in bold): emphatic position—*ouer* ***fine*** *or* ***curious*** (negative qualities in contemporary speech); ***proper****,* ***plaine***,***apt*** *and* ***meete***(qualities speakers should aim for)

**Tensed verb phrases:** dominated by **present** (describing contemporary language use) e.g. *haue/labour/stand* (3rd person plural)and *resteth/standeth/art* (3rd person singular)

**Modal verb phrases**: reflecting advisory tone e.g. *must make … & say, must … banish … and vse, should be, must learne*; assertion e.g. *will say*; certainty e.g. *will pouder*

**Passive verb phrases**: *to bee admonished* (*Svch* … = object of active sentence foregrounded); *is… receiued* (subject reference not important); *is … giuen,* (object *the tongue* foregrounded—implicit religious reference perhaps implied by ‘giuen’?); *… be obserued* (eliminates need for self-reference—typical of formal style)

**Subjunctive**: hypothetical examples e.g. *if some of their mothers were … they were not able* …, *if the word … begin* …; expressions of desirability e.g. *they be* (l.20)**Grammatical mood**: mainly declarative (describing/commenting on the state of English);interrogative (rhetorical) e.g. *Doth … think that …, or els standeth it not ..?, Do we not speak …?, or is not …*; imperative (instructive) e.g. *looke*  
**Syntax**: there is only one simple sentence (ll.18-19)—marks the end of the discussion and the beginning of the instructive section; the following three advisory sentences are complex, but not long (ll.19-21); others are compound-complex with sequences of clauses e.g. (verbs in bold and conjunctions underlined)*Some men* ***seek*** (MCl)*… that …* ***forget*** *… so that if …* ***were*** *…* ***were not able******to tell****, or* ***vnderstand*** *what they* ***say****, and yet these fine English Clearks,* ***will say***(MCl) *Ø …* ***speak*** *…; but …* ***might*** *…* ***charge*** (MCl) *…* (carrying the weight of the argument)**Patterning**: sense of balance/logical approach e.g. **parallel** structures (*ouer fine or curious; some is learned English, & othersome is rude*;*to vnderstand, and to profit*; *looke … looke …*); e.g. **foregrounded adverbs** re. argument/advice/instruction (*Therefore, Thirdly, Nowe*); e.g. **repetition** emphasising the importance of meaningful communication(*vnderstand* ll.4/8, *to vnderstand* ll.13-14/24)

**Rhetorical** style typical of the persuasive tone: **rhetorical questions** (ll.11-15); **figurative language** (*to beautifie* … *as precious stones …*); **analogy** (*forraine apparell/ouer-sea language*)

**Semantic change**:*curious*;*rude* (‘uncultured’, ‘uneducated’); *outlandish* (‘foreign’, beginning to have connotations of ‘bizarre’); *gentle* (well-bred, noble, courteous)

**Period words/expressions alien to 21st century reader**:*Svch* (pronoun + post-modifying *as* clause—‘the kind of people’); *apparrell* (clothes); *pouder their talke* (figurative, ‘season’, obs.)  
**Contextual factors**: *strange ynckhorne termes; Kings English*; reference to *Court talke; this Table* (deictic reference to dictionary); lack of literacy (reference to learning alphabet)

**Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.**

**Text B Samuel Johnson, *A Dictionary of the English Language* (1755)**

**Subject specific language**: *modes of expression*, *ORTHOGRAPHY, tongue, language, lexicographer, alphabet, letters, dialects, spelling, analogy, formations*

**Semantic fields**: linked to correction e.g. *disentangled, regulated, registred, ascertained, to correct, proscribe*; linked to writing e.g. *writers, written, words, alphabet, penman, writing, letters*; linked to speech e.g. *oral, spoken, sounds, utter, to pronounce, pronunciation*

**Loaded words**: *purity, ignorance, negligence, barbarous jargon*, *vitiate*

**Abstract nouns**: *perplexity, confusion, adulterations, irregularities, ignorance, negligence, imperfections, improprieties, absurdities* (criticisms of language)*; rules, principle, test, suffrages, authority, duty* (prescriptive)*; choice, variety, modes, diversity* (range of language)

**Pronouns***:* 1st person singular (*I*); 1st person plural (*we* l.17)—generic rather than inclusive

**Adjectives:** *copious, energetick, boundless,* (evaluative—linguistic potential); *unsettled, unfixed, wild, barbarous, uncertain, arbitrary* (evaluative—language as uncontrolled)

**Adverbs:** *now, already, always, never*, *afterward* (time); *imperfectly, negligently* (evaluative)

**Noun phrases** (head in bold): some simple e.g. ***choice***, *its* ***beginning***; some pre-modified e.g. *this wild and barbarous* ***jargon****, this uncertain* ***pronunciation***; many long with post-modifying clauses e.g. ***ORTHOGRAPHY*** *which has been …* (RelCl), *its* ***anomalies****, which … must be tolerated … and which require … to be registred, that … may not be increased, and Ø ascertained, that … may not be confounded* (2 x RelCls + 2 x NFCls + 2 x ACls)

**Adjective phrase** **complements** (head in bold): emphatic position—***copious*** *without order/* ***energetick*** *without rules*(disorderly qualities of contemporary speech); ***unsettled****,* ***fortuitous***/***inherent*** *in our tongue* (qualities of contemporary spelling); *merely* ***oral***(reductive view of speech); ***unfixed*** *by any visible signs*/***vague*** *and* ***unsettled*** (imprecise link between letters and sounds); ***fewer****, and less* ***different***(the inevitable process of standardisation)

**Tensed verb phrases:** **past** e.g. process of creating the dictionary(*took, found*) and describing origins of language (*was/were*); **present** e.g. describing state of contemporary language (*has*, l.9) and exploring language change (*arise, proceeds, destroys*)

**Passive verb phrases**:frequent use (typical of formal style; often the subject cannot be clearly defined i.e. broad references to language users) e.g. *was to be made, were to be detected, were spoken*

**Modal verb phrases**: wide range e.g. obligation (*must be tolerated*); permission (*may not be increased*); deduction (*must have been spoken*); predictable behaviour (*would exhibit*); assertion (*will … be observed*); possibility (*can never be afterward dismissed*) **Syntax**: all but one of the sentences are compound-complex with many subordinate clauses —typical of the formal tone of eighteenth century informative writing e.g. ll.9-14: main (*has/has*), relative (*which … must be tolerated, which require, which … is*), adverbial (*that … may not be increased … may not be confounded*), and non-finite (*to be registred … Ø ascertained … to correct or Ø proscribe*)

**Patterning**: creates a sense of balance/logic e.g. *copious without order … energetick without rules; choice … adulterations … modes of expression …; in the Saxon remains … in the first books …*

**Juxtaposition**: emphasises the importance of making the right choices e.g. *irregularities … inherent in our tongue/others which the ignorance or negligence of later writers ...; anomalies … must be tolerated/improprieties and absurdities … to correct or proscribe; various dialects … grow fewer, and less different*

**Word order**: **foregrounded adverbials** e.g. *When I took …, In adjusting …, As language was …, When this …, From this …*; inverted subject/verb e.g. *arise … the various dialects …*

**Period words/expressions alien to 21st century reader**:*suffrages* (obsolete in plural form)*; penman* (historical); *vitiate* (still used, but meaning now wider)

**Contextual factors**: prescriptive approach e.g.the need to ‘fix’ and control language (*registred*), Johnson’s attitudes; the power of print (*books*) to standardise language.

**Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.**

**Text C Aaron Peckham, *Urban Dictionary* (2005)**

**Subject specific language**: *regional slang*, *definitions, words, linguistic generation*

**Semantic fields**: language users e.g. *my dorm friends, creatively rebellious teenagers, hip twentysomethings and thirtysomethings, kids, serious students of the English language from all over the world*; language change e.g. *ever-evolving, change, emerging, changes* **Abstract nouns**: *expressions, definitions, content, submissions* (dictionary)*; insights, generation, diversity, opinion, culture* (linked to the reflective nature of the preface)

**Pronouns***:* 1st person (*I*) for Peckham’s thoughts/opinions; 2nd person (*you*)—direct address

**Adjectives**: frequent use expressing writer opinion e.g. *new, existing, serious* (defining); *hip, unique, funny, intelligent, hilarious* (evaluative); 250,000, *one million* (enumerators); *more accurate, funny, and insightful* (comparatives); *funniest, wittiest, truest, best* (superlatives)

**Adverbs:** *only* (limiting); *just, only* l.14(hedging—informal); *creatively, openly* (evaluative); *Today, daily* (time)

**Noun phrases** (head in bold): few are simple e.g. *These* ***definitions***; most are long and modified, carrying a lot of information e.g. *the true, funny, wry … smart-ass* ***voices*** *of today*(pre-and post-modified)*; the urban illiterate* ***newbie*** *who confuses …* (RelCl); *a hip* ***hangout*** *for a whole community, where people get … to explain … how they use and change … to express …* (PrepP, RelCl + NFCl + NCl + NFCl

**Adjective phrase** **complements** (head in bold): emphatic position—***funny*** *to some,* ***offensive*** *to others* (attitudes to language); *so popular* (attitude to UD); ***hilarious***(Peckham’s attitude)

**Tensed verb phrases:** dominated by **present** e.g. discussing UD and current language users(*get, deserves*); **past** e.g. describing origins of dictionary (*started out, tracked*); **perfective** e.g. past events with current relevance e.g. ongoing success of UD (*has turned, has become*)

**Modal verb phrases**: e.g. possibility (*might be*); ability (*can’t take, can … say*)

**Grammatical mood**: all declarative except for two humorous imperatives (*step off, chillax*)

**Syntax**: there are more sentences in this text and a wider range of sentence types—typical of the informal tenor and the explicit engagement with the reader e.g. simple (l.3, 11-12), compound (ll.13-14, 24-5), complex (e.g. ll.1-3) and compound-complex (e.g. ll.16-17); sentences tend to be short (e.g. l.23), which is typical of the more straightforward style of PDE texts; the longest sentence has fewer subordinate clauses than in Text B e.g. ll.7-11: main (*range*), relative (*who write … who want*), and non-finite (*to know … referring*), noun (*why … keep*)

**Patterning**: **parallelism**—range of attitudes e.g. *funny to some … offensive to others*; humour e.g. *step off and chillax*; importance of meaningful communication (link to Text A) e.g. *to understand and be understood*; **tripling**—Peckham’s evaluation of UD e.g. *more accurate, funny, and insightful; funniest, wittiest, and truest*; **listing**: range of language users e.g. *from creatively rebellious teenagers … to hip twentysomethings and thirtysomethings … to not quite so hip ’rents and teachers … to serious students …,*adjectivesl.18 (asyndetic); range of reasons for word selection e.g. *because they reveal …* *because they live … and … because they’re hilarious …* (syndetic)

**Word order**: emphasis on key element e.g. **foregrounded adverbials** *Today …, As of this writing …* (timescale); *Of UD’s one million definitions…* (scale of UD); **foregrounded indirect object** *To those who can’t take …* (humour)*;* **initial position conjunction** *So …* (conversational style)*;* **foregrounded post-modifying prepositional phrases** e.g. (*a good book*) *for all of you who … for the urban illiterate newbie who … and for the slang speaker who …* (direct address to potential readers)

**Disrupted collocations**: *the irreverent calling card, the nature of the urban beast, can’t take the linguistic heat*

**21st century words/expressions**: *twentysomethings* (compound); *’rents* (clipping); *hella bootsy*, *chillax*, *skank, shank, keep … game tight* (slang—typical of entries in *UD*); *hip, smart-ass, newbie* (colloquial); *pop*, *hip-hop, online* (cultural); *fularious* (blend—expletive +adjective for semantic intensification)

**Contextual factors**: descriptive approach e.g.the emphasis on ordinary language users (rather than people in positions of authority e.g. lexicographers, writers), the power of users to change language, the creativity of language change; elision reflects less formal tenor.

**KEY TERMS AND THEIR DEFINITIONS GLOSSARY**

**TERM DESCRIPTION**

abstract noun A noun that denotes a concept or thing with no physical qualities e.g. *courage, welcome, doom*.

accelerando A term used to describe speech that is getting faster (marked *accel* on transcripts).

accent The distinctive manner of pronouncing language associated with a particular region, social group etc.

acceptable A term used to describe any language use that native speakers feel is allowed.

accommodation A term used to describe the changes people make to their speech, prosodic features and gestures in order to emphasise or minimise the differences between them.

acronym An abbreviation formed by taking letters from a series of words, which is pronounced as a word e.g. *radar, NATO, LOL*.

active voice A grammatical structure in which the subject is the actor in a sentence e.g. *The dog chewed the bone*.

adjacency pair A sequence of two connected utterances by different speakers one after the other. This may take a range of forms: question/answer; greetings; complaint/explanation or remedy; statement/affirmation; command/action etc. e.g. *Shut the window*. → *Sure*.

adjective A word that defines attributes of a noun and that can occur before the noun (e.g. *the red tulip*) or after a stative verb (e.g. *the tulip was red*), and can often express contrasts (e.g. *the smaller flower was reddest*).

adjective phrase A group of words with an adjective as the head e.g. *really quick, amazingly scary to do*.

adjunct An adverb that provides more information about a verb, answering the questions when? how? where? e.g. *The baby often* (time) *sleeps fretfully* (manner) *upstairs* (place).

adverbial A clause element which provides additional information about time, manner, place and reason in a sentence e.g. *He will come today*. (noun); *He will come up the mountain*. (prepositional phrase); *He will come because he is desperate*. (subordinate clause).

adverbial clause A dependent clause introduced by a subordinating conjunction such as *after, since, when, as, because*, which functions as an adverbial element within a sentence e.g. *We left in the morning as soon as it was light*.

adverb phrase A group of words with an adverb as the head e.g. *very quickly, too quickly for comfort, more quickly than I cared for*.

adverb A word that defines the action of a verb (e.g. *the rain fell heavily*), that can act as an intensifier (e.g. *really loud*), that can express contrasts (e.g. *more crucially, most crucially*), and that can function as a sentence connector (e.g. *Nevertheless, I would not be voting for the candidate after that*).

affix A bound morpheme which is used to form a new word e.g. *declutter, beautiful*.

agreement A term used to describe the relationship between words (also called concord).

**TERM DESCRIPTION**

alliteration A term to describe the repetition of consonants or consonant clusters at the beginning of words in close proximity e.g. *Conservatives on course to conquer after commentators got it wrong*.

ambiguity A term used to describe language with multiple meanings e.g. *Police looking into Sinkhole* i.e. investigating (‘looking into’ = multi-word verb) OR looking (‘into Sinkhole’ = prepositional phrase of place).

anaphoric reference A term to describe referencing in which a pronoun points backwards to an earlier noun phrase e.g. *The storm caused devastation. It felled trees, ripped tiles from roofs and demolished garden fences*.

antithesis A rhetorical device which sets two contrasting ideas in opposition—there will often be grammatical patterning to draw attention to the linked ideas e.g. *It was the best of times, it was the worst of times* …

antonyms Words that are opposite in meaning or associations e.g. *foreign/local, winter/summer*.

apposition A noun phrase, separated from the rest of the sentence with commas, dashes, or brackets, which elaborates on the noun phrase preceding it e.g. *The Daily Mail, a tabloid with a strong Conservative ideology, described Cameron’s election results as a “stunning outright victory”*.

appropriate A term used to describe any language use that is seen as suitable for the context in which it is used.

archaic A term describing lexis, syntax or orthography that is no longer used.

aspect The timescale of the action expressed by the verb phrase, which may be complete (perfective) or ongoing (progressive).

assimilation In phonology, the way in which the sounds of one word can change the sounds of neighbouring words in connected speech.

assonance A term used to describe the repetition of vowel sounds e.g. *Old age should burn and rave at close of day/Rage, rage, against the dying of the light*.

asyndetic A term used to describe a list of words, phrases or clauses that are not connected by a conjunction e.g. *I believe in government of the people, by the people, for the people*.

attributive A term used to describe modifiers that precede the noun they are describing e.g. *an unsatisfactory result*.

auxiliary verb A verb that precedes the lexical verb in a verb phrase e.g. *I do believe in fairies. He may visit. Do you want to come? Peter has finished the book. The rain was falling all day. She did not run yesterday*.

back channelling Interactive features such as minimal responses (e.g. *mm, yeah, ahh*) that demonstrate a participant is listening and paralinguistic features (e.g. laughter) that show affirmation, but which do not disrupt the speaker’s turn.

back-formation A process for forming words in which an affix is removed from an existing word creating a new word in a different word class e.g. *babysit* (verb) from *babysitter* (noun).

base The minimal form of a word to which affixes can be added.

bi-nomial pair An expression containing two words joined by a conjunction (usually *and/or*), often with a fixed order (collocation) e.g. *scream and shout, make or break, hustle and bustle*.

**TERM DESCRIPTION**

blend A word formed by combining two or more words to create a new word combining the meaning of the originals (also called portmanteau words) e.g. *webinar → web + seminar*.

borrowing Introducing a loan word from one language into another.

bound morpheme A prefix or suffix that can only occur attached to a free morpheme e.g. *unhappy, driver, cars, exchange*.

cardinal number The basic form of a number e.g. *one, ten, three thousand*.

caretaker speech The distinctive speech adults use when they talk to young children.

cataphoric reference A term to describe referencing in which a pronoun points forwards to a later noun phrase e.g. *He’s ahead of the pack. And it’s Many Clouds still at the front and over the last fence now*.

clause A group of phrases which usually has a tensed verb phrase

cliché An image that has lost its original meaning or novelty through overuse e.g. *only time will tell, frightened to death, the quiet before the storm*.

clipping The creation of a new word with the same word class and denotation by dropping a syllable (also called truncation) e.g. *Thurs, spec, flu, phone*.

closed class A group of words with a grammatical function (e.g. determiners, pronouns, prepositions and conjunctions) to which new words are rarely added.

cleft sentence A sentence which has been rearranged with a dummy subject *it* + *to be* followed by the focus of the sentence and a relative clause e.g. *It is school traffic that slows everything down on a weekday*.

cohesion Linguistic connections which link elements of a discourse.

coinage The construction and addition of new words to the word stock.

collective noun A noun that refers to a group, which may take a singular or plural verb form depending on whether the group is seen as a single cooperative body or a collection of individuals.

collocation A recognisable group of words that frequently occur together e.g. *there you go*.

colloquialism An informal word, phrase or pronunciation, often associated with informal speech.

comment clause A commonly occurring clause in speech which adds a remark to another clause e.g. *I mean …, I think ...*

comparative A form used for comparisons of adjectives or adverbs e.g. *colder, more ludicrous* (adjectives); *more calmly* (adverb).

complement A clause element that adds extra information about the subject after a copula verb (e.g. *The skylark’s song was memorable*.) or the object (e.g*. I painted the wall purple*.)

complex sentence A sentence made up of one main clause and at least one subordinate clause e.g. *Choosing stone for the garden wall* (subordinate clause) *was* (main clause verb phrase) *very complicated because there were so many options in the garden centre* (subordinate clause).

compound A word or phrase made up of at least two free morphemes e.g. *wallpaper, small-talk*.

**TERM DESCRIPTION**

compound-complex A sentence made up of at least two coordinated main clauses and at least one subordinate clause e.g. *The car park was full* (main clause) *because there was building work* (subordinate clause), *but it made no difference to the shoppers* (main clause) *who were determined to get what they had come for* (subordinate clause).

compound sentence A sentence made up of at least two main clauses linked by a coordinating conjunction e.g. *The sky was dark* (main clause) *and the wind whipped our hair* (main clause).

concrete noun A noun that refers to physical things like people, places, objects and substances.

conjunct An adverb that has a linking function e.g. *nevertheless, however, instead*.

conjunction A closed class word used to join other words or phrases together e.g. *bread and butter pudding* (coordinating); *I liked her since she was always ready to help* (subordinating).

connotations The associations linked to a word that go beyond its denotation.

consonant cluster A group of consonants occurring at the beginning of a word e.g. *stream, thread, plot*.

context The circumstances (social, historical, geographical, cultural, physical) in which speech and writing take place.

contraction A shortened word e.g. *can’t, won’t, we’re*.

convergence A process in which two speakers adapt their language and pronunciation to reduce the difference between them.

coordinating conjunction A word that joins words, phrases, clauses or sentences of equal grammatical status e.g. *and, or, but*.

copula verb A verb that is followed by a complement e.g. *be, seem, appear, grow, become*.

count noun A noun that refers to things that can be counted, and which has a plural form e.g. *computer/computers*.

declarative A grammatical mood where the subject is followed by the verb in a sentence which expresses a statement e.g. *The balloon flew over the mountain*.

degree adverb An adverb which indicates the extent of a quality e.g. *very, really, quite, nearly, so*.

deixis A term describing expressions that rely on the context for interpretation e.g. *there, over here, that high*.

demonstrative A term used to describe pronouns and determiners that distinguish between similar items e.g. *this/that, these/those*.

denotation The dictionary meaning of a word.

deontic modality A modal verb expressing ability, necessity or obligation e.g. *can, could, may, must, shall, should*.

dependent clause A clause which cannot stand alone (also called subordinate clause).

derivation A term to describe words that are formed by adding affixes to create new words e.g. *slow + ness, arriv(e) + al, simpl(e) + ify*.

descriptive An approach to language based on observation of language in use, focusing on appropriateness and acceptability rather than on making judgements.

**TERM DESCRIPTION**

determiner A closed class word which only occurs at the beginning of a noun phrase and which defines the number and definiteness of the noun e.g. *the dog, some flowers, a mistake, that list*.

dialect A language variety with distinctive lexis and grammar used by speakers with common regional, social or cultural backgrounds.

dialect levelling The reduction in differences between dialects caused by language contact and mass media.

direct object A clause element that is directly affected by the action or process of the verb e.g. *The racing-driver crashed the car*.

direct speech A form of speech in which the actual words spoken are recorded, usually between speech marks e.g. *He looked down at the floor and muttered, ‘Well, it wasn’t my fault.’*

discourse Any spoken or written language longer than a sentence.

discourse markers Words or phrases that stand outside the clause and act as fillers, topic changers, hedges etc. e.g. *well, right, y’know, I mean, basically*.

disjunct A sentence adverb allowing the speaker or writer to comment on the content or style of a sentence e.g. *honestly, fortunately for you, clearly*.

divergence A process in which two speakers adapt their language and pronunciation to increase the difference between them.

double negative A structure in which more than one negative particle is used in a single verb phrase e.g. *He didn’t never tell lies.*

dummy word A word which fills a grammatical function in a clause, but which has no meaning e.g. *It is Jack who should be apologising. Do you want a cup of tea*?

dynamic verb A verb which expresses an action rather than a state and which has a progressive form e.g. *I was picking apples*.

-*ed* participle A nonfinite verb formed by adding an *–ed* inflection to the base of regular verbs (or which has an irregular form), which occurs with an auxiliary in a tensed verb phrase, or by itself as a nonfinite clause (also called a past participle) e.g. *The girl (had swum) for miles. The window broken by the stone (had been repaired).*

elision The omission of sounds in connected speech.

ellipsis The omission of part of a sentence that can be understood by the context. e.g. *The sprinter had broken the world record, Ø reached a new PB and Ø charmed the crowds*.

embedded clause A subordinate clause which functions as a part of a clause element e.g. *The fireworks which lit up the sky had cost a fortune* (post-modifying subject noun phrase). *They had done enough to achieve victory* (post-modifying object noun phrase).

emphatic stress Emphasis placed upon syllables or words in spoken discourse

enclitic An unstressed morpheme which joins phonetically to the preceding word e.g. *don’t, I’d.*

end focus The positioning of information at the end of a clause for emphasis

enjambement The overlapping of meaning from one line to another in verse without punctuation.

enumerators Cardinal and ordinal numbers.

**TERM DESCRIPTION**

epistemic modality A modal verb expressing a speaker’s assessment of the reality or likelihood of an event taking place e.g. *can, may, might, must, should, will, would*.

etymology A study of the origins and history of words.

euphemism A word that replaces another which is seen as taboo or social unacceptable.

exclamation The tone communicated by the use of an exclamation mark e.g. *We were only joking!*

exclamative A sentence beginning with how or what in the initial position to communicate strong feelings e.g. *what an insult!; how unbelievable is that!*

existential ‘there’ A sentence in which *There* is used as a dummy subject with a delayed subject occurring after the verb to be for emphasis e.g. *There was litter everywhere*.

exophoric reference A term to describe referencing in which a lexical item points to the wider linguistic context e.g. *That man there is my brother*.

false start An utterance that is started, left incomplete, and then restarted with a different grammatical structure e.g. *and Si.. Glen Johnson; they are (.) it’s impossible; I felt that it (.) people were everywhere*.

field An area of meaning linked to the subject matter of a discourse (e.g. physics) which will contain linked lexical items e.g. *gravity, relativity, spacetime, Einstein, Newton, density gradient*.

figurative language A term used to describe any language use that is non-literal, using devices such as metaphors, similes etc. to create poetic and descriptive effects.

filled pause A voiced hesitation in spoken language.

filler Words, usually with no semantic value, which are inserted into speech either from habit or to give a participant thinking time as they search for a word e.g. *er, um, ah*.

finite A term used to describe verb phrases marked for tense, person and number.

foregrounding A change in the order of clause elements to draw attention to a particular linguistic item (also called fronting) e.g. *In winter, I’m really moody*.

form The class of a word or the type of phrase.

free morpheme The smallest meaningful unit of language that can occur by itself.

function The role of words, phrases or clauses within a sentence e.g. modifiers in a noun phrase.

function word Closed words like prepositions, conjunctions, determiners etc. that express grammatical functions within a sentence.

future time A verb phrase that indicates actions/processes that have not yet taken place using the modal will, the multi-word verb *to be + going to*, or the simple present in subordinate clauses.

gradable A term to describe adjectives and adverbs that can be compared (e.g. *colder, coldest*) or intensified (e.g. *so cold*).

grammatical mood A term describing the relationship between the verb phrase and the intention of a sentence e.g. making a statement (declarative); asking a questions (interrogative); telling someone to do something (imperative); communicating something hypothetical (subjunctive).

head word The main linguistic item in a phrase.

hedging The use of mitigating words or sounds to lessen the impact of an utterance e.g. *I think, I’m not an expert but …, somewhat, it’s possible that …*

**TERM DESCRIPTION**

hesitation The repetition of the initial sound of a letter e.g. *s. straight; th. um (.) the very obvious*.

homonym Words with the same sound and form but different meanings e.g. *rock* (noun, aggregate of solid mineral matter) and *rock* (verb, move gently back and forwards).

homophone Words with the same sound but different spelling and meaning e.g. flower/flour.

hyperbole Exaggeration or overstatement used as a rhetorical device to heighten feelings.

hypercorrection A process of overcompensation where speakers use non-standard forms in the belief that they are more formal or correct e.g. *She gave it to John and I*.

hypophora A rhetorical device in which a speaker or writer poses a question and then provides the answer.

idiolect A term used to describe the characteristic speech of an individual, including distinctive features of pronunciation, lexis, and grammar.

idiom A distinctive expression in which the meaning is not a literal interpretation of the individual words e.g. *She jumped the gun when she sent in that complaint yesterday*. i.e. ‘acted too fast’.

imperative A grammatical mood expressing a directive using a verb in the base form with no subject e.g. *Sit. Don’t eat it. Stop*.

implicature A term used to describe what a hearer infers from an utterance.

inclusive A term used to describe a first person plural reference (e.g. *we, us*) that includes the speaker as well as the addressee(s).

independent clause A clause that can stand alone, has a tensed verb phrase, and makes sense by itself (also called a main clause).

indirect object The animate being that receives the action of the verb, which comes before the direct object, or after it in the form of a prepositional phrase e.g. *The cat brought Sandra a mouse* OR *The cat brought a mouse to Sandra*.

indirect speech A form of speech which reports what someone else has said, where the subordinator that introduces words spoken e.g. *The teacher said that I could pass*.

infinitive A non-finite base form verb which usually occurs with the preposition to e.g. *to sit*.

inflection The marking of a grammatical relationship with a suffix e.g. plural and possessive nouns, verbs participles (-*ing*, -*ed*).

-ing participle A non-finite verb formed by adding an -*ing* inflection to the base form of a verb, which occurs with an auxiliary in a tensed verb phrase, or by itself as a non-finite clause (also called a present participle) e.g. *The girl was crying for ages. The leaves falling from the trees carpeted the ground*.

initialism A word formed from the first letters of a sequence of words pronounced letter by letter e.g. *NHS, BBC, OMG*.

initial position A term used to describe the first site in a sentence, clause, phrase or word. intensifier An adverb that adds emphasis e.g. *so, very, really*.

interactive feature Distinctive non-verbal utterances that affirm (e.g. *mm, yes*), show agreement (e.g. feature laughter), add reinforcement (e.g. echo utterances).

**TERM DESCRIPTION**

interjection A closed class group of words and phrases that communicate emotions or spontaneous responses which are not part of the grammatical structure of a clause e.g. *hey!, oh dear!*

interrogative A grammatical mood expressing a question, in which the subject and the verb are inverted e.g. *Has she got a cat? Would they buy a book? Does he want to come?*

interruption The ending of one speaker’s turn by the intervention of another speaker, which may be a non-cooperative challenge, or may be the result of multiple participants with equal status in a conversation.

intonation The quality or tone of voice in speech, which can stay level, rise or fall.

intransitive A verb which requires no object to complete its meaning (e.g. *The baby smiled*.)—some verbs can be both intransitive (e.g. *The family ate*.) and transitive (e.g. *The family ate the meal*.)

irony A way of writing or speaking in which the intended meaning appears to be the opposite of what is actually said e.g. *Thanks so much for taking the bins out!* (i.e. bins have not actually been taken out = implicit criticism).

latch-on A smooth link between different speakers in a spoken exchange.

lexical cohesion Links created between words as a result of their related meanings.

lexical diffusion The gradual spread of linguistic change.

lexical set A group of words linked by a common word class, which may also have related meanings.

lexical verb The verb in a verb phrase that carries the main meaning (also called a main verb) e.g. *The man fell. The children had finished. The car should have arrived by now*.

lexis The term used to describe the vocabulary of a language.

liaison A process that changes the pronunciation of words at boundaries, usually inserting /*r*/.

loan word A word borrowed from another language e.g. *tortilla*.

main clause A clause that can stand alone, has a tensed verb phrase, and makes sense (also called an independent clause)

malapropism A misuse of words that sound similar e.g. *fire distinguisher* for *fire extinguisher*.

marked theme A linguistic unit that occurs at the front of a sentence replacing the subject (the theme of a sentence) e.g. *In the middle of winter, you don’t expect crocuses to flower*.

metaphor A figurative use of language in which one thing is seen in terms of something else e.g. *He was at a crossroads and didn’t know which road to take* (= making choices in life).

metonymy The use of an attribute to represent the whole e.g. the *stage* = *theatre*.

minimal pair/set Two or more words that are identical except for one phoneme occurring in the same place which changes the meaning e.g. *pin/pan, shot/pot, din/dip/did/dig*.

minor sentence A sentence or utterance that lacks one or more of the clause elements (e.g. *three samosas*—said to a server on the deli counter), often formulaic in structure (e.g. *Sure!*—in response to a question).

**TERM DESCRIPTION**

modal verb An auxiliary that alters the meaning of the lexical verb in terms of likelihood, ability, permission, obligation etc. e.g. *we must go* (obligation); *we might go* (possibility); *we will go* (prediction).

mode A term used to describe whether language use is written, spoken, or multi-modal.

modifier A word used to add descriptive detail to another word e.g. *the slow train; the train screeched wildly*.

monitoring features Expressions which allow a speaker to check that the hearer is still listening, has understood etc. e.g. *if you remember …, would you believe … , you know*.

monosyllabic Having one syllable.

morpheme The smallest unit of meaning e.g. *dog* (free); *re-* (bound).

morphology The study of the structure of words in terms of morphemes.

multi-word verb A verb which has a particle e.g. *the police kicked in the door* (verb + adverb = phrasal verb); *the girl looked at the painting* (verb + preposition = prepositional verb).

negative The use of particles or words to deny what is asserted by a verb e.g. *The tree has not grown. The child never sat down. I ate nothing*.

neologism The creation of a word from existing lexical items e.g. *electracy*—the skills and facility needed to make full use of the communicative potential of new electronic media (modelled on ‘literacy’).

non-count noun A noun referring to things which cannot be counted and which often do not have a plural form e.g. *traffic, applause*.

non-finite verb Verb forms that are not marked for tense, person or number e.g. base forms, infinitives, -*ing* (present) and –*ed* (past) participles.

non-finite clause A dependent clause introduced by a non-finite verb, which can function as a postmodifier (e.g. *The family running for the bus were clearly late*.) or as a clause element (*Deprived of love, pets don’t thrive*.)

non-standard Language that does not conform to the standard prestige form which is used as a linguistic norm.

noun An open class word with a naming function, often with a plural form and which can be marked for possession.

noun clause A dependent clause introduced by the subordinating conjunction that, which can fulfil the subject site (e.g. *What I want is time to rest*.), the object site (e.g. *I believe that the tide is coming in*.) or the complement site (e.g. *My one hope in life is that I do something useful*.) of a clause.

noun phrase A phrase which usually has a noun as its head, that can function as a subject, object, complement or adverbial in a clause.

normal non-fluency Commonly occurring features of spoken language such as hesitations and false starts which break up the flow of speech.

obsolete words Words that are no longer in use e.g. *jargogle*: to confuse or jumble; *scuppet*: a spade used for making ditches.

onomatopoeia The term used to denote words that imitate sounds e.g. *splash, murmur, clank, buzz*.

open class A large group of words (nouns, adjectives, verbs and adverbs) to which new words can be added—they carry the main meaning in a sentence (also called lexical words).

**TERM DESCRIPTION**

ordinal number Numbers that indicate the order of a sequence e.g. *first, second, third*.

orthography The study of spelling and the ways letters are used in a language e.g. spelling rules, hyphenation, capitalisation, word breaks, punctuation.

overlap Participants speak at the same time, but the dominant speaker’s turn is not ended—this can mark positive feedback where one speaker provides backchannel affirmation or support; the misjudgement of the end of a turn; or an additional point or comment on what is being said.

oxymoron The use of apparently contradictory words in a phrase e.g. *eloquent silence, darkness visible*.

paralinguistics The study of non-verbal communication e.g. vocal effects (laughing, sighing), gesture, posture and facial expressions.

parallelism Patterning of pairs of sounds, words, or other structures to create a sense of balance e.g. *quickly and decisively*, *neither a poet nor a philosopher*.

parenthesis The use of brackets, dashes or commas in written language, or pauses in spoken language, to mark out an optional element of a sentence or utterance.

passive voice A grammatical structure in which the subject and object change places to alter the focus of a sentence and the verb phrase is made up of to *be + -ed* participle e.g. *The book was written (by a local woman)*.

pauses Breaks in spoken language which can be minimal (micro pause), often marking the end of utterances, or timed (in seconds) e.g. *we’ll stop there (.) let’s try to (2) meet up later*.

perfective An aspect made up of *to have + -ed* participle e.g. *the cat has caught a mouse* (past action with present relevance); *the cat had caught a mouse* (action completed before a specific time).

periphrastic A grammatical structure formed by a combination of words rather than by inflection e.g. *the man did go/the man went* (past tense); *the vote of the people/the people’s vote* (possessive).

personification A device in which something non-human is given human attributes e.g. *the blushing birds*.

phatic speech Words, phrases and clauses that have a social function e.g. *good morning; lovely day; thanks*.

phonemes The smallest unit of sound.

phonetics The study of spoken sounds and the way in which they are produced.

phonology The study of sounds in a particular language and the ways in which they are combined to create meaning.

phrase A group of words that has no finite verb (except for a verb phrase) e.g*. a sleeping dog* (noun); *very clear blue* (adjective); *really soon* (adverb); *is going* (verb).

polysyllabic Having more than one syllable.

post-modification Lexical items that follow the head in a phrase e.g. *the horse that bites; very happy to see you*.

pragmatics The study of how contextual factors influence a speaker’s or writer’s language choices.

predicative The term used to describe modifiers that follow a copula verb e.g. *the grass was long.*

**TERM DESCRIPTION**

predicator The verb phrase filling the verb site of a clause e.g. *the dog was running up the mountain.*

prefix A bound morpheme that can be added to the beginning of a free morpheme e.g. *redo*.

pre-modification Lexical items that precede the head in a phrase e.g. *quite sad; apple tree*.

preposition A closed class word which comes in front of a noun phrase to express a relationship e.g. *on the mountain; under the table*.

prepositional phrase A phrase made up of a preposition and a noun phrase which can function as a postmodifier (e.g. *the dog with a fluffy tail*) or as an adverbial (e.g. *the man walked along the river*).

prescriptive An approach to language that dictates rules of usage, and which focuses on concepts of ‘right’ and ‘wrong’.

proclitic An unstressed morpheme which joins phonetically to the following word e.g. *’twas, ’tis.*

progressive An aspect made up of *to be + -ing* participle e.g. *the dog is chasing a rabbit* (ongoing action in the present); *the dog was chasing a rabbit* (ongoing action in the past).

pronoun A closed class word that can replace a noun phrase e.g. *the boy → he*.

proper noun A noun that refers to the names of specific people, place and occasions, and which has an initial capital letter in written language e.g. *December, Eid, River Bann*.

prosodic features The use of pitch, volume, pace and rhythm to draw attention to key features of spoken language.

quoted clause A clause containing the actual words spoken in direct speech and usually marked with speech marks in written language e.g. *‘He’s behind you,’ chanted the audience*.

quoting clause A clause accompanying direct speech that tells us who has said something e.g. *‘He’s behind you,’ chanted the audience*.

rallentando A term used to describe speech that is getting slower (marked *rall* on transcripts).

Received pronunciation An accent which has high social status and is not connected to a specific region (also known as RP).

relative clause A dependent clause introduced by a relative pronoun such as that, which, whoever, whom, of which, which post-modifies a noun phrase e.g. *the artist whose work was on display entered the room*.

register A style of language used in a particular context defined in terms of mode, tenor and field.

repertoire An individual’s range of spoken and written forms.

rhetorical question A question that does not require an answer.

self-correction A speaker’s repair to an utterance e.g. *bret-ta. (.) breathtaking; Steve (.) Sir Stephen*.

semantic change Changes in word meaning over time.

semantic field A theme or topic created by the use of words with associated meanings e.g. *doctor, medicine, vaccinating, surgery, prescription*.

**TERM DESCRIPTION**

sentence A grammatical structure made up of one or more clauses, marked by a capital letter and a full stop in written language (called an utterance in spoken language).

simile A device which makes a direct comparison between two things using the prepositions *like* or *as* e.g. *her heart was beating like the wings of bird against its cage*.

slang Distinctive, and often short-lived, words and phrases used by clearly defined social or age groups associated with informal speech e.g. *cork it* (stop talking).

simple sentence A sentence made up of one main clause e.g. *The astronaut fastened his belt*.

spontaneity markers Distinctive features of spoken language that mark speech as spontaneous and unscripted, including comment clauses, fillers, hesitations etc.

standard The form of a language considered to be the norm and used as the medium of education, government, and the legal system.

stative verbs Verbs that express states of being or processes, which rarely take a progressive form e.g. understand, wish, doubt.

subject A noun phrase or a clause which is the actor of a sentence e.g. *Winning medals is the goal of all athletes. The builder plastered the wall quickly*.

subjunctive A grammatical mood used to express something hypothetical or tentative—most common now in formulaic expressions (e.g. *God save the Queen*.) and in *If* structures (e.g. *If I were Prime Minister …*.)

subordinate clause A clause that cannot stand alone, but needs another clause to complete its meaning e.g. *Because I was tired, I went to bed early*.

subordinating conjunction A conjunction used to introduce a subordinate clause e.g. *while, as soon as, althou*gh e.g. *I couldn’t finish cutting the grass until the rain stopped*.

suffix A bound morpheme that can be added at the end of a free morpheme e.g. *goodness*.

symbol A device in which a word or phrase represents something more than itself e.g. *fog* can be symbolic of confusion

syndetic A term used to describe a list of words, phrases or clauses that are connected by a conjunction e.g. *A dove, a red rose, a rainbow and a kitten are all positive symbols*.

synonyms Different words that have the same or similar meanings e.g. *repulsive, nauseating, disgusting*.

syntax The study of the grammatical relationships between words in sentences.

tag question An interrogative structure that is attached at the end of a statement to encourage a reply e.g. *It’s good, isn’t it? I don’t like it, do you?*

tenor The relationship between participants in a language interaction.

tense A change in the form of a verb to indicate timescale e.g. *he walks* (present); *he walked* (past).

transitive A verb which requires an object to complete its meaning e.g. *The baby ate a banana*.— some verbs can be ditransitive (e.g. *Uncle Andrew told the children a story*.)

turn-taking The organisation of participants in a spoken interaction, where the turns may be equal or where one speaker may be dominant.

**TERM DESCRIPTION**

tripling Patterning of words, phrases, clauses or sentences in recognisable groups of three e.g. *No birdsong. No wind in the trees. No sign of life*.

utterance A grammatical structure made up of one or more clauses, often preceded by a micro pause and followed by another pause or a change of speaker in spoken language (called a sentence in written language).

unintentional repetition The accidental repetition of a monosyllabic word in spoken language e.g. *they they’ve; we we we*.

verbal noun A noun derived from a verb e.g. *Sewing is a useful skill*.

verbless clause A clause that contains no verb although the structure implies there should be one e.g. *When in doubt, ask*.

verb An open class word expressing states, process and actions, which can be marked for tense, aspect, voice and modality.

verb phrase A phrase made up of a single lexical verb, or up to four auxiliaries and a lexical verb e.g. *follows, was following, should have been following, may have been being followed*.

vocative The term of address used to refer directly to a person in speech e.g. *Come over here, John*. *Prime Minister, I’m very pleased to meet you*.

wh- question Questions introduced by *wh*- question words, which expect new information in the answer e.g. *Why are you late?* → requires reason.

word formation The process of creating words from free and bound morphemes e.g. *un + gracious + ly*

word order The arrangement of words, phrases and clauses in a sentence.

yes/no question Questions marked by the inversion of subject and, which require an affirmative or negative response e.g. *Is this dress alright?* → requires yes/no.

1. *Beare with the woman, as with the weaker vessell*: a reference to the Bible, 1 Peter 3.7 (New Testament) [↑](#footnote-ref-2)
2. *to leaue father and mother for his wife*: a reference to the Bible, Genesis 2.24 (Old Testament) [↑](#footnote-ref-3)
3. admonished: warned against a potential danger or future error [↑](#footnote-ref-4)
4. curious: elaborate, intricate [↑](#footnote-ref-5)
5. translated, from one signification to another: a reference to the use of figurative and   
    rhetorical devices [↑](#footnote-ref-6)
6. to wit: namely, that is to say [↑](#footnote-ref-7)
7. suffrages: support, assurance [↑](#footnote-ref-8)
8. fortuitous: happening by chance, accidental [↑](#footnote-ref-9)
9. confounded: mixed in so that the elements are hard to separate [↑](#footnote-ref-10)
10. vitiate: corrupt (especially to corrupt language by carelessness, arbitrary changes, or by the introduction of foreign elements) [↑](#footnote-ref-11)